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Messrs. I. V. Flagler (organist) and Situs d'Enesti (pianist) professors at the Utica, N. Y. Conservatory of Music have just been requested to give recitals at the annual meeting of the New York State Music Teachers' Association.

Money in the Business.—Tell Mrs. Wells that she, or any industrious person can make $80 a week in the plating business. For particulars, address the Lake Electric Co., Englewood, Ill. A Plater costs $3. I am working now and know there is money in the business.

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Miss Kate H. Jacobs, pianist, Mr. William Luderer, violinist, and Mr. Charles Heydler, 'cellist, of Cleveland, O., gave a very fine trio concert at Ypsilanti for the benefit of the Ladies' Library Association. The program was an extremely interesting one, including the trio in E minor, M. S., by Mr. E. R. Kroeger, of St. Louis.

Of the few really deserving articles placed on the market in recent years, none has met with such unquaified success as the now famous "Club House Brand" of Bourbon whisky made by M. Shaughnessy & Co., 402 N. Main Street, St. Louis; a strictly pure bourbon whisky for medicinal and family purposes—and sold in cases of twelve full measure quarts, $10.50 per case.

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CITY NOTES.

C. Galloway gave an organ recital at Burlington, Iowa.

Mrs. Clara E. Thoms, the eminent pianist, passed through the city on her way East.

Mrs. Charlotte H. Hax Rosatti has removed her vocal studio to 1614 Olive street.

Mrs. Dora Hennings-Heinsohn has removed from the Fagin Building to 2108 Olive street.

Sunday Excursion.—A St. Louis, Keokuk & North-Western Railroad train will leave Union Depot, St. Louis, every Sunday morning (beginning June 21st), at 7:30, for Quincy, Ill., and intermediate points. Round-trip tickets at very low rates. Ticket offices—112 N. Fourth Street, and Union Depot.

George Jarvis has returned to St. Peter's church and is rehearsing the cantata "Land of Promise."

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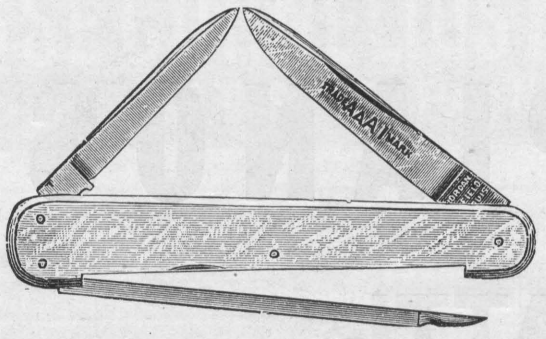

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MISS STRONG'S CONCERT.

An unusually varied and interesting programme was presented May 26th, at Memorial Hall, by pupils of Miss Strong. Such composers as Bach, Beethoven, Schubert, Schumann, Reinecke, Rheinberger, Scharwenka and Grieg were represented in a way that surprised and delighted the large audience which filled every part of the Hall. Every piece was played with excellent technique and artistic taste, and reflected the greatest credit on the ability, thoroughness and enthusiastic work of Miss Strong as a teacher. Reinecke's Manfred for two pianos played by Misses Grace Platt and Mamie Kniffen was a very delicate, finished piece of work, and the gifted young pianist, Richard Platt, gave a most musical interpretation of Beethoven's C major Concerto. Misses Fish, Hammon, Page, Roth and Paulding all showed marked talent.

Miss Anna Vieths, in her C minor Concerto by Beethoven, proved herself thoroughly at home in the style of the old masters. Not only was her technique equal to all the difficulties of this beautiful composition, but her conception was extremely intelligent and artistic.

Miss Florence Baugh, whose remarkable progress has been watched with great interest, and who has already made a name for herself in the city, young as she is, surpassed all her former efforts. Her playing of Saint-Saëns' great G minor Concerto from memory was a triumph well-deserved. Its great difficulties were mastered with evident ease in a tempo only attempted by artists, and the amount of vim and power she displayed in the Finale completely captivated the audience, and elicited tremendous applause. A great future is opened to her as a Concert pianist. The exquisite singing of Mrs. Peebles, the assistance of Messrs. Schoen, Gecks, Mayer, and Anton in the concerted numbers, and the performance of Jaddassohn's beautiful C minor Quintette by Miss Strong herself and the above-named gentlemen all added to the great success of the entertainment.

McCULLOUGH CLUB.

The McCullough Club, which has been resting for some time, appeared at the Grand Opera House in two performances of "Hamlet Revamped," for the benefit of Ransom Post Relief and Ex-Confederate Home. The cast was made up of Beaumont Smith, Hamlet; Frank Wyman, Queen; Harry Walker, Ophelia, Wm. Porteous, Polonius; Wallace Simmons, Claudius; Henry Groffman, Ghost's Voice; W. C. McCreery, Horatio; R. Schollmeyer, Ghost; and E. R. Kroeger, pianist. The performances were tremendous successes, and the principals received no small amount of praise. Messrs. Beaumont Smith, Wyman C. McCreery and Henry Groffman did exceedingly good work, while E. R. Kroeger's piano support left nothing to be desired. When the McCullough Club undertakes a thing, it goes.

SHAM CONSERVATORIES OF MUSIC.

Foreigners and native observers have often laughed at an American trait which induces every hair-cutter and bootblack to call himself an "artist," and every teacher to assume the title of "professor." This kind of humbug flourishes especially in the musical world. Charlatans who have not brains enough to earn an honest living learn to sing or play a few pieces, and by a combination of insinuating ways and brazen effrontery succeed in persuading non-musical parents that they can teach their children the divine art. Second and third rate piano manufacturers advertise in large type that their instruments are unequalled in tone and action, and preferred by all artists, whereby ignorant purchasers are constantly duped, and reputable makers lose their dues. One of the most lamentable illustrations of this trait is afforded by the way in which music teachers who have secured a dozen pupils immediately hire a room or two, and put out a large sign-board with "Cosmic Conservatory," or "Mammoth Conservatory," or some other big sounding name on it. That the public likes to be duped is shown by the flourishing condition of some of these schools: but among the educated classes these sham "conservatories" have done a good deal to bring the word "conservatory, like the terms "professor" or "artist," into just contempt or at least under suspicion; and it is time that a warning voice should be raised against institutions whose "directors" and "professors" in most cases would be unable to pass examination in any of the branches of musical education, and which in some instances even have the impudence to claim the right of conferring the degree of Doctor of Music, though they are nothing but private music schools, organized for the sole purpose of making money.—*Harper's Weekly.*

PAGANINI'S BURIAL PLACE.

On nearing the island of Saint Honorat we pass a naked rock, red and bristling like a porcupine, so rugged, so armed with teeth, points and claws as to be well nigh impossible of access, and one must advance with precaution, placing one's foot in the hollows between the tusks. It is called Saint Ferréol. A little earth, come from no one knows where, has accumulated in the holes and crevices of the rock, and lilies grow in it, and beautiful blue irises, from seeds which seem to have fallen from heaven. It is on this strange reef in the open sea that, for five years, lay buried and unknown the body of Paganini. The adventure is worthy of the artist whose queer character, at once genial and weird, gave him the reputation of being possessed by the devil, and who, with his odd appearance in body and face, his marvelous talent and excessive emaciation, has become an almost legendary being, a sort of Hoffmanesque phantasm.

As he was on his way home to Genoa, accompanied by his son, who alone could hear him now, so weak had his voice become, he died at Nice, of cholera, on May 27, 1840. The son at once took the body of his father on board a ship and set sail for Italy. But the Genoese clergy refused to give burial to the demoniac. The court of Rome was consulted, but dared not grant the authorization. The body was, however, about to be disembarked when the municipality made opposition, under the pretext that the artist had died of cholera. Genoa was at that time ravaged by an epidemic of that disease, and it was argued that the presence of this new corpse might possibly aggravate the evil.

Paganini's son then returned to Marseilles, where entrance to the port was refused him for the same seasons. He then went on to Cannes, where he could not penetrate either. He therefore remained at sea, and the waves rocked the corpse of the fantastic artist, everywhere repelled by men. He no longer knew what to do, where to go, or which spot to lay the dead body so sacred to him, when he espied the naked rock of Saint Ferréol in the billows. It was only in 1845 that he went back with two of his friends to take up the remains of his father and transfer them to Genoa to the Villa Gajona. Would one not have preferred that the extraordinary violinist should have remained at rest upon the bristling reef, cradled by the song of the waves, as they break on the torn and craggy rock?—*Guy de Maupassant.*

THEODORE THOMAS.

The Theodore Thomas' Orchestra Concert given at the Exposition Music Hall, on the 29th ult., was the event of the season, and financially as well as artistically a consummate success. The house was sold out. Rafael Joseffy, the eminent pianist, and Miss Kate Fleming, contralto, assisted in the concert.

CITY NOTES.

Louis J. Dubuque is located at 3630 Evans avenue.

Guido Parisi and Charles Humphrey participated in a concert given at Springfield, Ills., on the 6th ult.

The K. J. B. Ladies Quartette distinguished itself at Rolla, Mo., in a concert given by the Enterprise Club, of that place.

Emma Juch presented Fred. W. Norsch with a beautiful photograph of herself, with the words—"In remembrance of Emma Juch.

Mrs. Georgia Lee Cunningham sang at Alton under the auspices of the Mendelssohn Society on the 22d ult, and was received with enthusiasm.

The Hatton Glee Club has added Mr. Humphreys to its excellent membership Mr. Humphrey replaces Mr. Allman as tenor. The club is in splendid trim.

Miss Julia Vollmer, the well known soprano, was presented with a gold badge of beautiful design by the Daughters of Rebecca at South St. Louis Turner Hall.

Miss Agnes Gray, violinist, Mr. Ludwig Hoffman, cellolst, and Charles Galloway, accompanist, assisted in the concert given by Mr. Henry Allman, at Pickwick Theatre.

Mrs. Louie A. Peebles, Mrs. Lebrecht, Miss Dussuchal and Messrs. Edward and Bernard Dierkes sang at the closing concert of the season given at Balmer & Weber's Music Hall.

H. J. Isbell, the well known banjo teacher and leader of the Ideal Banjo Club, gave an interesting banjo concert, including forty instruments, at Pickwick Theatre. The Hatton quartette assisted in the programme.

Louis Conrath's new duet, "Tarantella" proved one of the features of the programme given by the Beethoven Musical Society at Concordia Club Hall. This duet makes a splendid concert number and is becoming popular.

A Pleasing feature of the concert given by the Beethoven Musical Society at Concordia Club Hall, was a solo for flute, "Home Sweet Home," with variations rendered in a very excellent manner by Mr. Albert Schoenthaler, of 1319 South 13th street.

R. O. Rosen, of Decatur, Ills., spent a few days in the city visiting his brother, Ernest A. Rosen, Estey & Camp's popular piano salesman. Mr. R. O. Rosen is a very successful architect at Decatur, endowed with good looks and a pleasant manner.

Mrs. Kate J. Brainard has been very ill for several weeks. She has been greatly missed by her friends and by her pupils at Mary Institute, who think the world of her; Mrs. Brainard is under the doctor's immediate care, and will, we hope, soon be about as usual.

Wm. D. Armstrong, of Alton, is applying himself to composition. He is hard to please and only occasionally allows a manuscript to be published. His last work—"A Hunting Song" is a splendid piece and proves the steady advance made by this talented writer.

Victor Ehling, appreciates the technic of rest occasionally and goes a fishing with his friends. He returned to town a few weeks ago from his rustic retreat burdened with fish. When Mr. Ehling fishes, he goes into the broil of battle, emerging, not begrimmed, but tanned in good style.

The Olympia Quartette, composed of Messrs. C. A. Metcalf, G. H. Bahrenburg, H. F. Niedringhaus and G. A. Kissel sang at the Bokern-Berg wedding feast. This quartette was also engaged by the Millers for their annual excursion, and rendered some very fine selections on the occasion.

The Thirty-ninth Annual Exhibition of the Missouri School for Blind took place on the 15th ult. Waldemar Malmene, who is in charge of the music department, prepared a good programme. Among the numbers rendered were: "Night Blooming Cereus," piano duet, Schuermann; "Daisies on the Meadow," piano duet, Paul; "Sunlight" Gavotte, piano solo, McCulloch.

The Chorus Choir of the Church of the Messiah gave its last chorus of song on Sunday afternoon, May 10th. The chief work rendered was a cantata, "Saint John," by J. C. D. Parker, an American composer. The work is very melodious and well written, containing two excellent figures. The ladies of the choir sang a motett by Gustav Kulenkampff, and Mr. Kroeger played an Introduction and Fugue of his own on the organ.

The A. O. U. W. Concert given on the 12th ult., was a pronounced success. The most captivating number on the programme was "Alpine Storm," duet, Kunkel, played by Amanda and Nora Schmidt. The young Misses played with a style and excellence beyond their years and were warmly applauded having to respond with a duet, "German Triumphal March." They reflected high credit upon their teacher, Miss Carrie Vollmar.

Schoen's Orchestra has filled numerous engagements this season and introduced many most popular American and European musical novelties. It is composed of most capable musicians who render the very best service. Mr. I. L. Schoen, the director and manager has classes in violin and musical theory which can be entered at any time. He may be addressed at his residence 2734 Lucas avenue or Box 16. Balmer & Weber's Music House.

The Second Soiree given by Eugenia Williamson, B. E. and her pupils in Elocution, Delsarte and Aesthetic Physical Culture at Pickwick Theatre on the 26th ult., was one of the events of the season. Miss Williamson has established herself as a prime favorite with the St. Louis public and, with her pupils, has created a greater interest in the beautiful art of which she is the worthy exponent. A splendid audience enjoyed the programme and applauded with evident delight.

A concert was given by the violin and piano pupils of Louis Retter, at Memorial Hall on the 15th ult. The programme included twenty-six numbers and was rendered in a manner that redounded greatly to Mr. Retter's credit. The pupils evidenced careful training and excellent progress and the audience was very well pleased. An overture and violin trio, two of the numbers on the programme, were composed by Mr. Retter. Mr. Retter is a hard worker and a thorough teacher and is meeting with deserved success.

A Very interesting musicale was held at the residence of Miss Maggie Hennagen, 3838 Cook Avenue. The programme consisted of several fine Selections rendered by her energetic young pupils. The special features were prizes to be drawn by the most successful pupils. The fortunate ones were Miss A. Thompson and Master V. Martin, a special prize was given little Miss L. Biskup, eleven years old for her magnificent rendition of Beethoven's Sonata Pathetique. The friends and pupils were present and were charmed with the evening's entertainment.

F. S. Saeger gave a church concert at the Ev. Bethania Church, Twenty-third and Wash Street on the 14th ult. The programme was excellent and well selected. Mr. Saeger rendered several beautiful organ solos in an artistic manner. Miss Lulu Kunkel played two numbers for violin in a captivating way. The popular duets, "Neck and Neck" Melnotte and "Jolly Blacksmith" Paul, were played by Miss O. Koch and F. S. Saeger in the most brilliant style. Mr. Saeger is a very successful teacher of piano, organ, and composition and has had many liberal offers from other cities.

CITY NOTES.

The Hebrew Relief Society under the direction of the Epstein Brothers, gave a concert of unusual excellence at Pickwick hall, on the 23d ult. The principals were Mrs. O. H. Bollman; Mrs. Mayo Rhodes, Mrs. Selma Krousse and Helen Rotschild, and Messrs. Humphrey, Porteous, Schoen and Epstein Brothers.

Messrs. Sachs and Lichtenstein gave their second semi-annual Conservatory Musicale in the Association Hall, near Relay Depot, East St. Louis, on the 21st ult. A carefully selected programme was presented after which three prizes, one gold and two silver medals were awarded. Miss Ida Behring and Mr. William Sachs assisted in the exercises.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from $5 to $100.

W. H. Pommer makes good use of spare moments. He has written over one hundred and fifty songs; about fifty instrumental pieces and eight operettas; two of which the "Daughter of Socrates" and "Students Ruse" were heard here several times. Mr. Pommer is a pupil of Sobolewski and Bode, having spent besides two years in Europe studying under Reinecke and Paul in Leipsig, and under A. Bruckner the noted organist in Vienna; he also spent some time with Rokitansky in singing. Mr. Pommer is director of the Lyric Club and is doing excellent work with that organization. Chorus training for which he is eminently fitted is his preference.

All the pieces that appear in the REVIEW can be had in regular sheet form by addressing the publishers.

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Tourist Rates to All Points.—Call at the office of the Burlington Route, 112 North Fourth Street, for information relative to routes and rates to all the important summer resorts of the North, West and North-West.

The Emma Juch Opera Company, having gone all to pieces in St. Louis, managed to get to New York and has reorganized under the name of "Metropolitan Opera Company" and will try a six weeks' run at the Columbus Theatre. Miss Juch, of course, no longer appears with the company.—*Ex.*

Light Hearts and Plenty Money.—I have completed my first week with my Plater, and have $24.25 clear money. I am charmed with the business. I bought my Plater from the Lake Electric Co., Englewood, Ill., for $3, and feel confident if people knew how cheap they could get a Plater, and how much money they could make, we would see many more happy homes. It is surprising the amount of tableware and jewelry there is to plate; and if persons now idle would get a Plater, they would soon have light hearts and plenty money.

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J. M. L. PORTER.

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April 21, 1890.
"I, and others of my family, have used St. Jacobs Oil for neuralgia and found it a speedy, effective cure."
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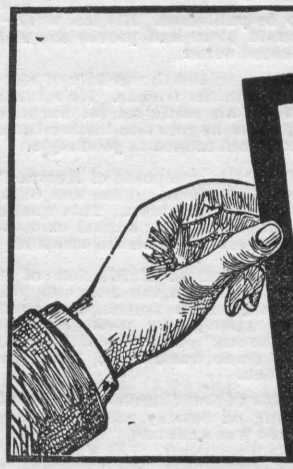

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3d. That but one price, and that the very lowest, is put upon all goods.
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6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

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Orders by Mail given Prompt and Correct Attention.

Nearer my God to thee.

The proper and artistic use of the Pedal in this composition is of the greatest importance. The Pedal is therefore mostly indicated by notes and rests instead of the Ped. and ✲ as to where it should be used and released

Julie Rive–King.

Maestoso ♩ = 138.

accel. *rit.*

f *f* *f*

Pedal.

8

p *volante* *p*

Ped. Ped. Ped. ✲ Ped. ✲

8

Ped. ✲ Ped. ✲ Ped. Ped. Ped. Ped. ✲

8 *Volante.*

pp

Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

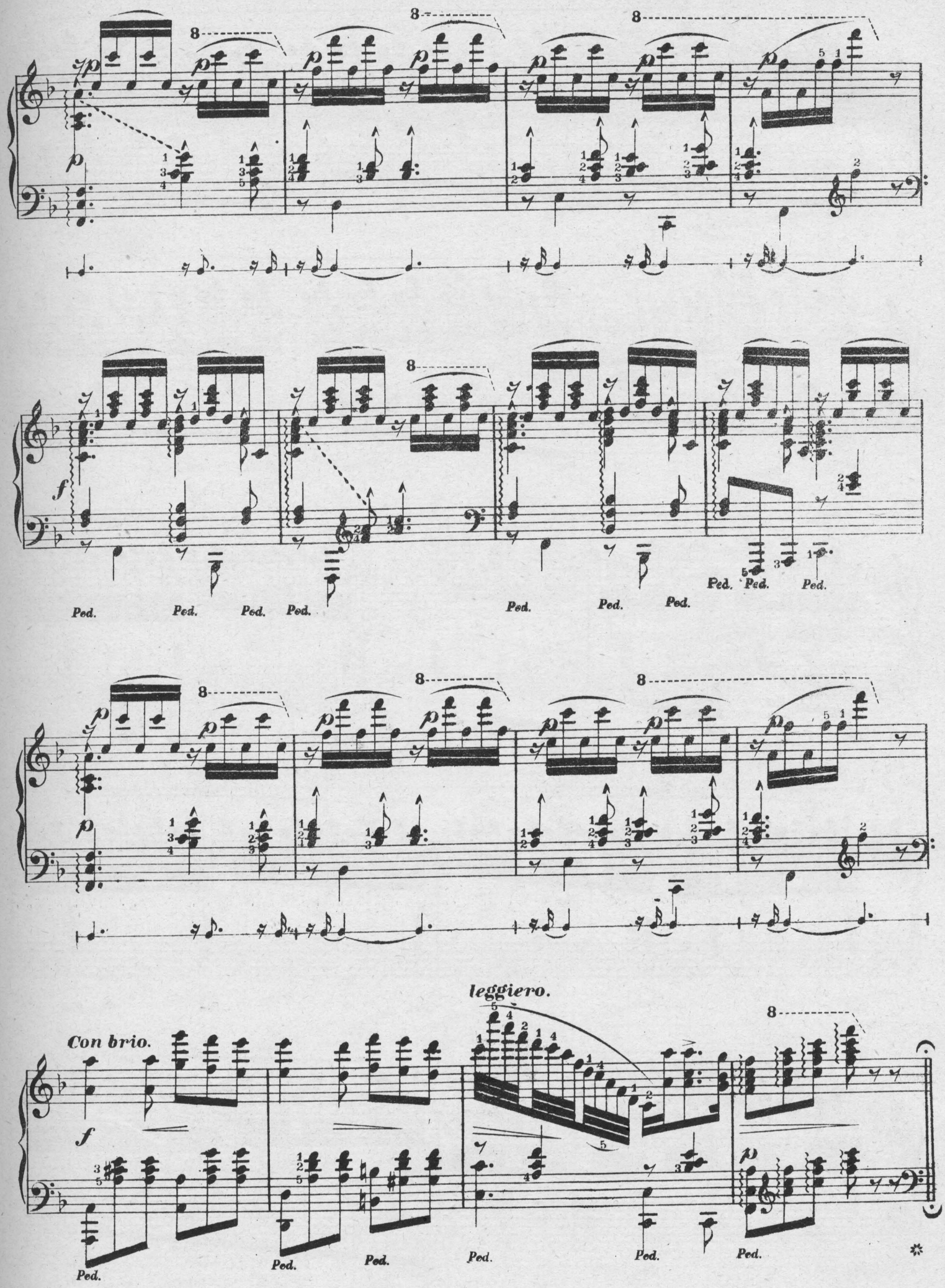
Ped. Ped. Ped. Ped. ✲ 8 *f* *p* *pp*

Ped. ✲

Melody used by permission of O. Ditson & Co Copyright. Kunkel & Bros. 1884.

Theme Religioso ♩—72.

Var: I. Moderato ♪—144.


Con brio.
leggiero.
Ped.

Var. II. Moderato ♪ = 144.

pp *dolce.*

Ped. Ped. Ped.

Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Con brio.

f

p

Ped. Ped. Ped. Ped. Ped. Ped.

Andante ♩ = 112

Var: III.

f

ff *ff*

rapido

Ped. Ped. Ped. Ped.

Volante.

p

Ped.

Volante.

p

Ped.

Volante.

p

Ped.

Volante.

p

Ped.

Ped.

Ped.

Ped.

Ped.

8

Ped.

8

Ped.

8

rapido.

8

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Moderato ♩ = 144.

Finale.

pp

8 8 8

Ped. Ped. Ped. Ped.

8 8

cres.

Ped. Ped. Ped. Ped.

8

p

Ped. Ped. Ped. Ped. Ped.

8

cres.

f

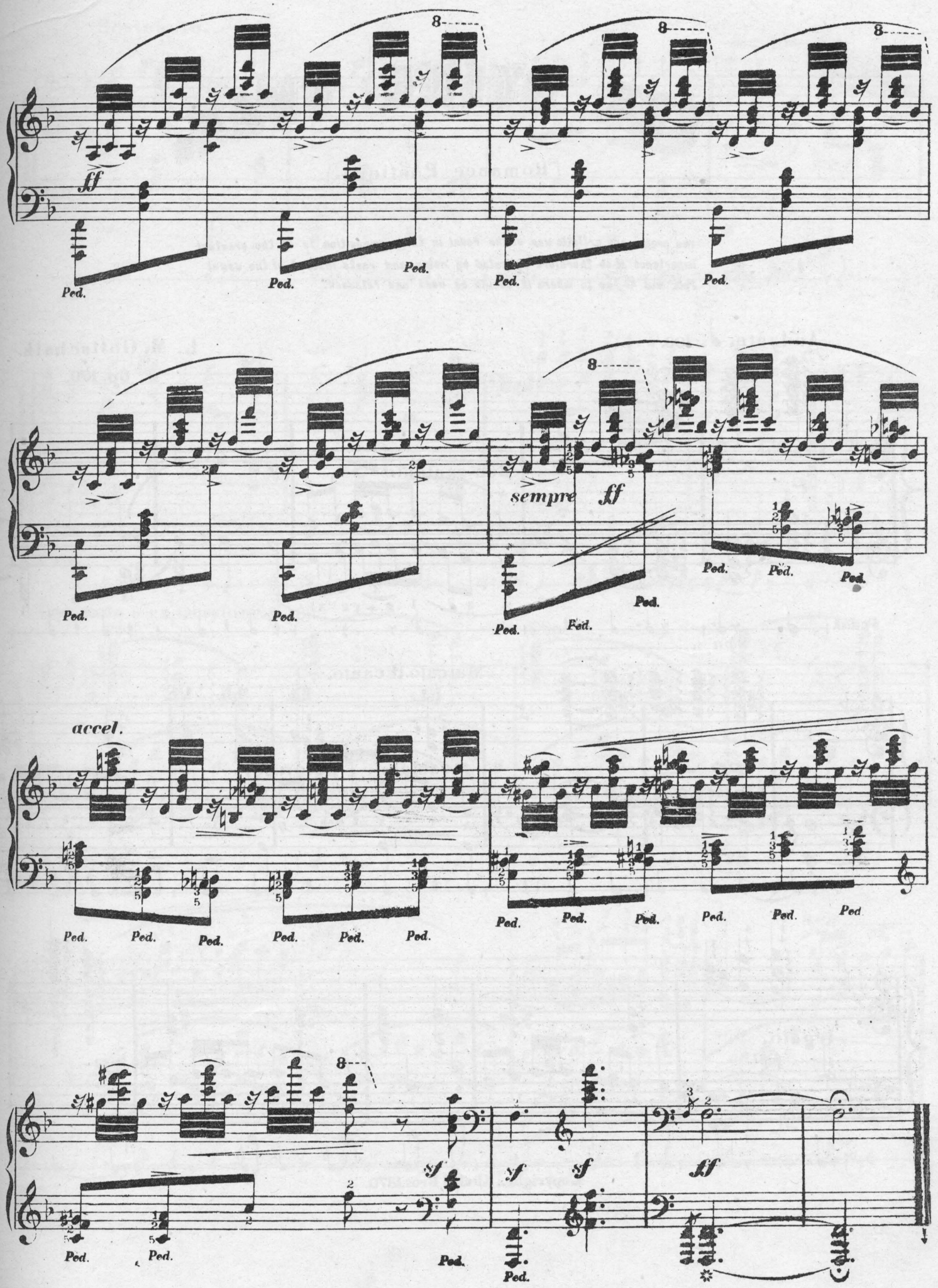
Ped. Ped. Ped.

ff

Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped. Ped. Ped.


ff
Ped.
sempre
ff
accel.
sf
sf
sf
ff

THE DYING SWAN.

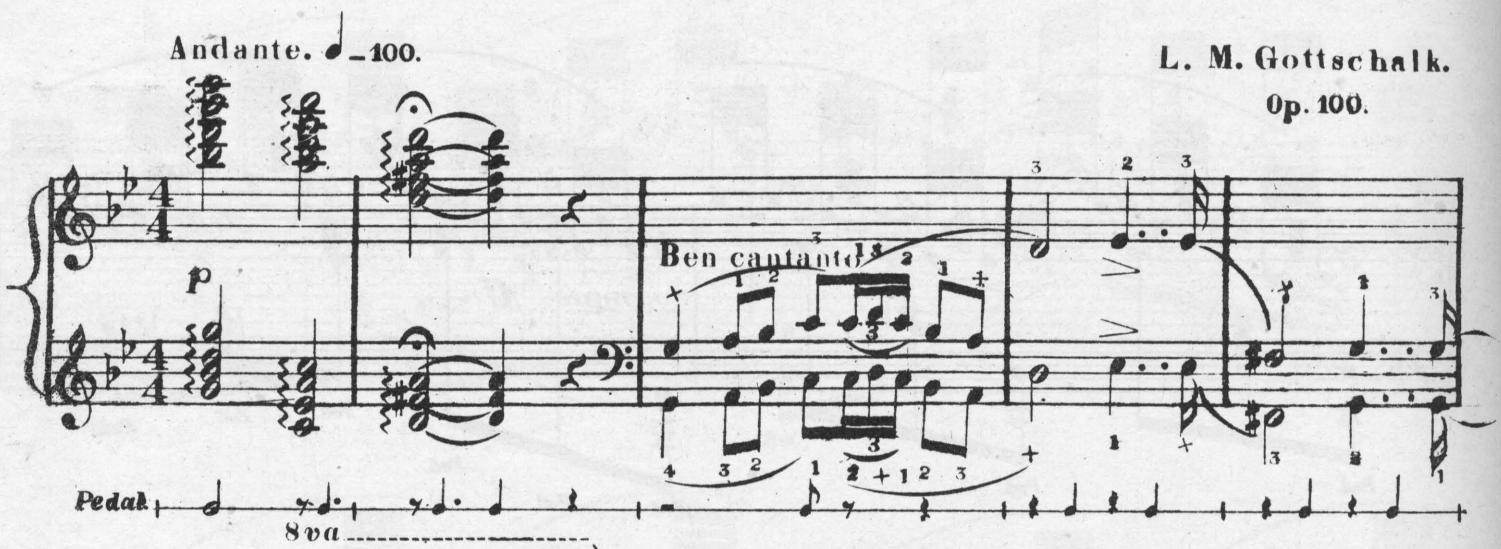
(Romance Poétique.)

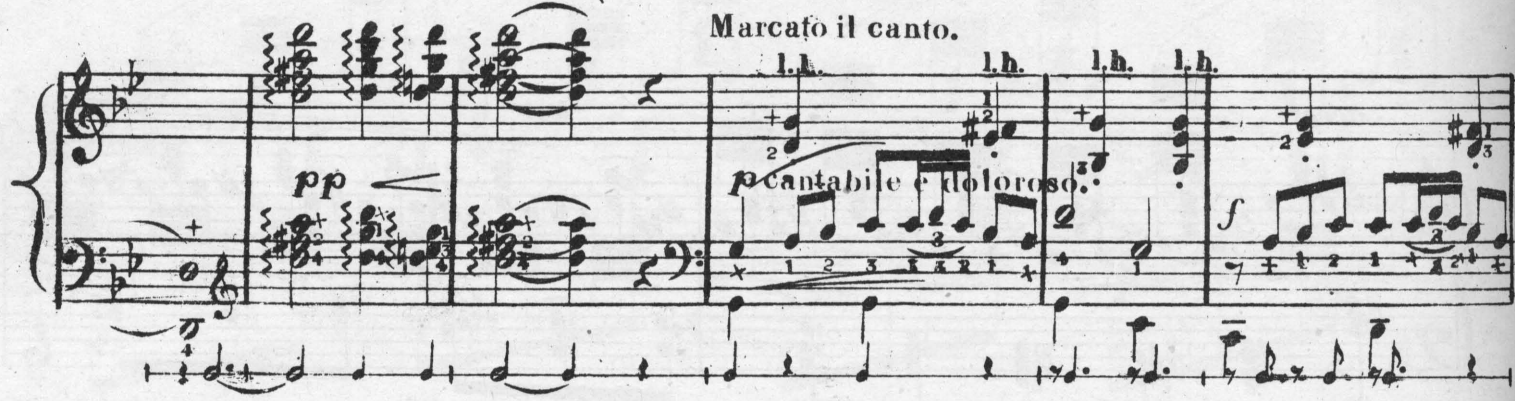
The proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual Ped. and ✱ as to where it should be used and released.

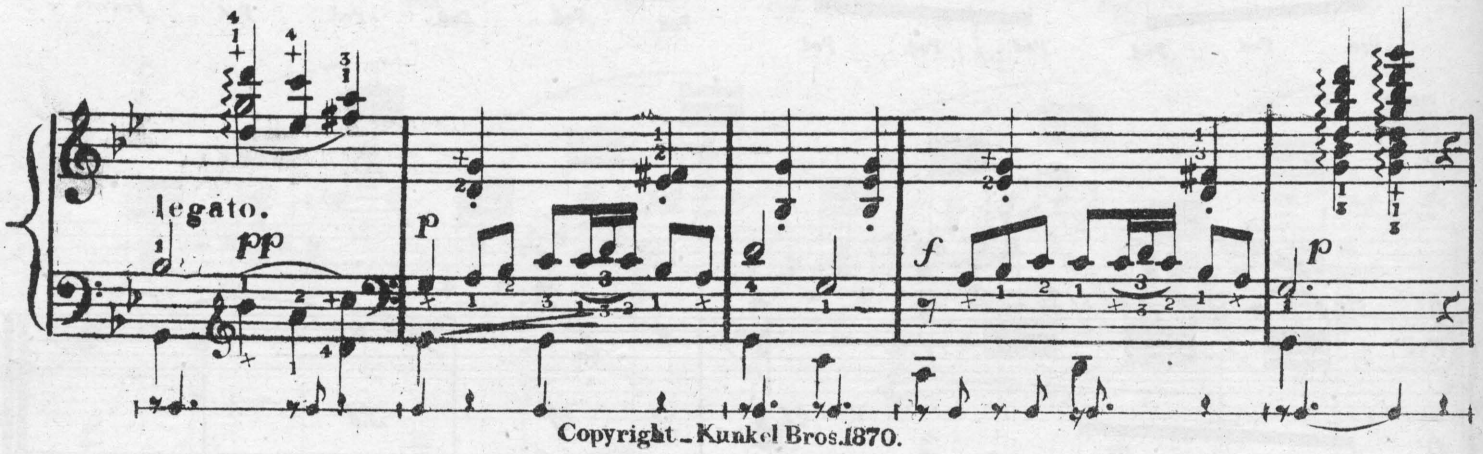
Andante. ♩=100.

L. M. Gottschalk.

Op. 100.







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Sostenuto.

mf

rit: Lung Pausa.

Con moto e expressione. ♩= 88.

8va

p

8va

8va

mf

8va

f

8va

p

poco rall:

8va

Tempo Primo. ♩=100.

L.H.

Ben cantando.

p

f

legato.

pp

p

f

p

As played by the Author.

scintillante.

Ossia. 8va 8va 8va 8va

rapido.

mf p p p p

sostenuto.

poco cresc:

scintillante.

8va 8va 8va 8va

rapido.

p p p p

f

Longa Pausa.

poco cresc:

Con moto. 8va

Dolce.

mf

8va

cres:

p

8va

f

p

pp

lento.

cres:

f

p

pp

8va

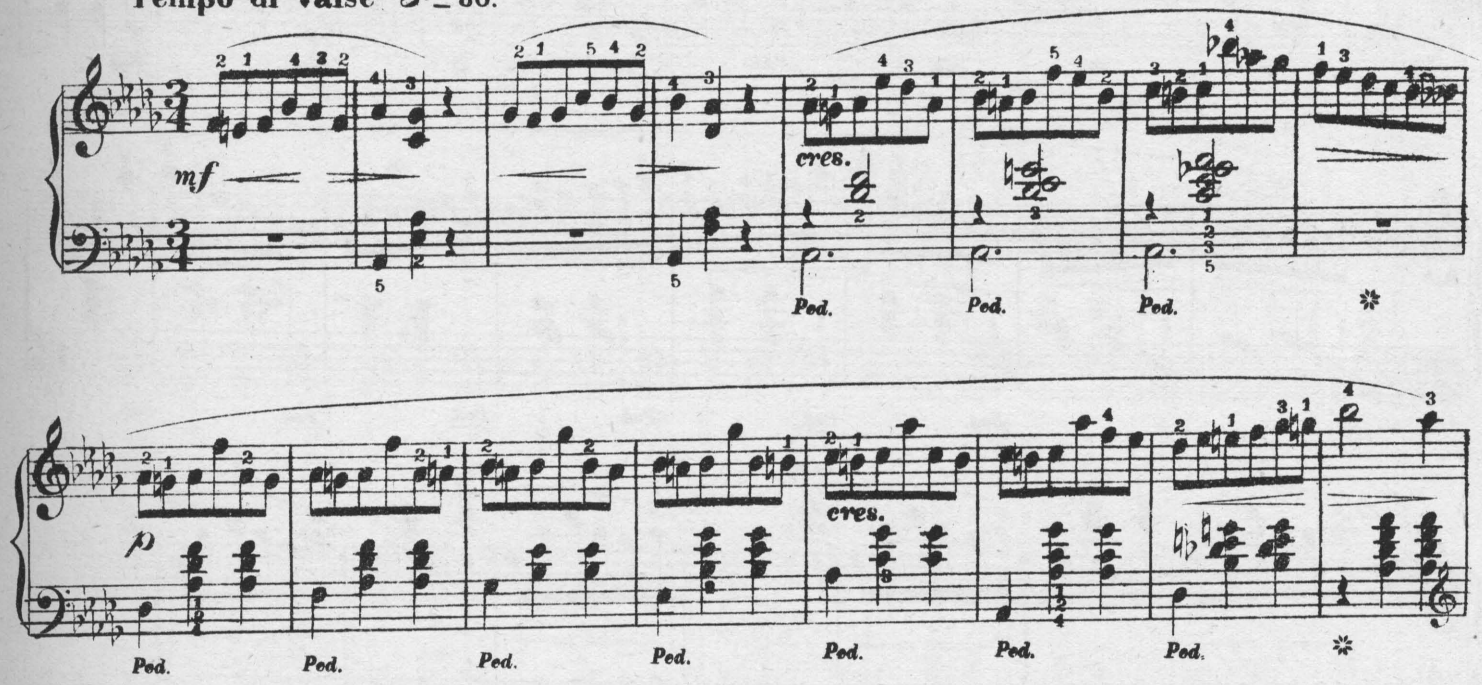
Fine

CINDERELLA.

Valse Brillante.

Louis Conrath.

Tempo di Valse ♩. = 80.



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ten. ten.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

ten. ten.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

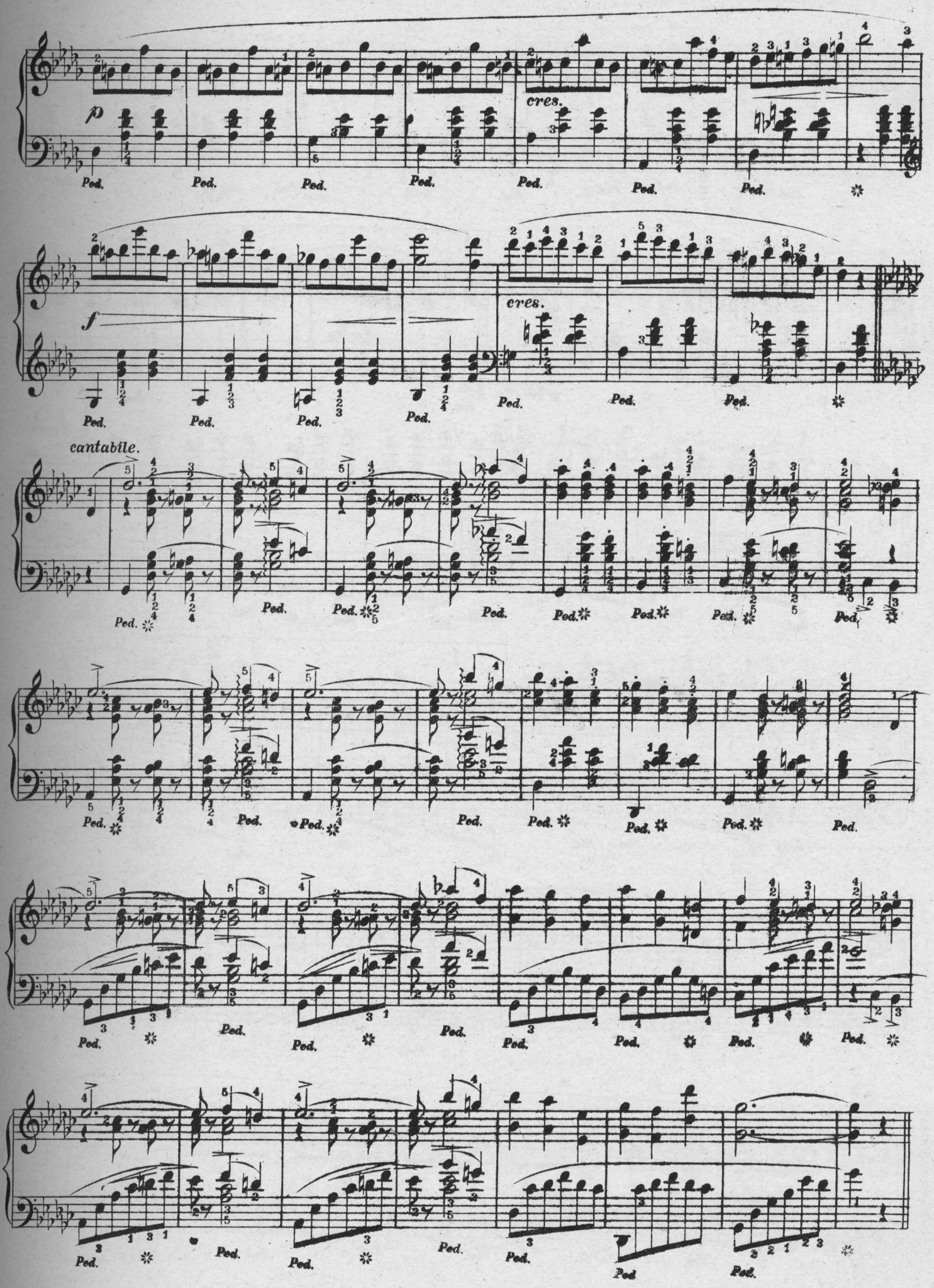
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


p
cres.
f
cres.
cantabile.
Ped.

dolente.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

f mf

Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf cres.

Ped. Ped. Ped.

p cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

p

cres.

cres.

f

Più animato.

Presto.

8

ff

sf

Ped.

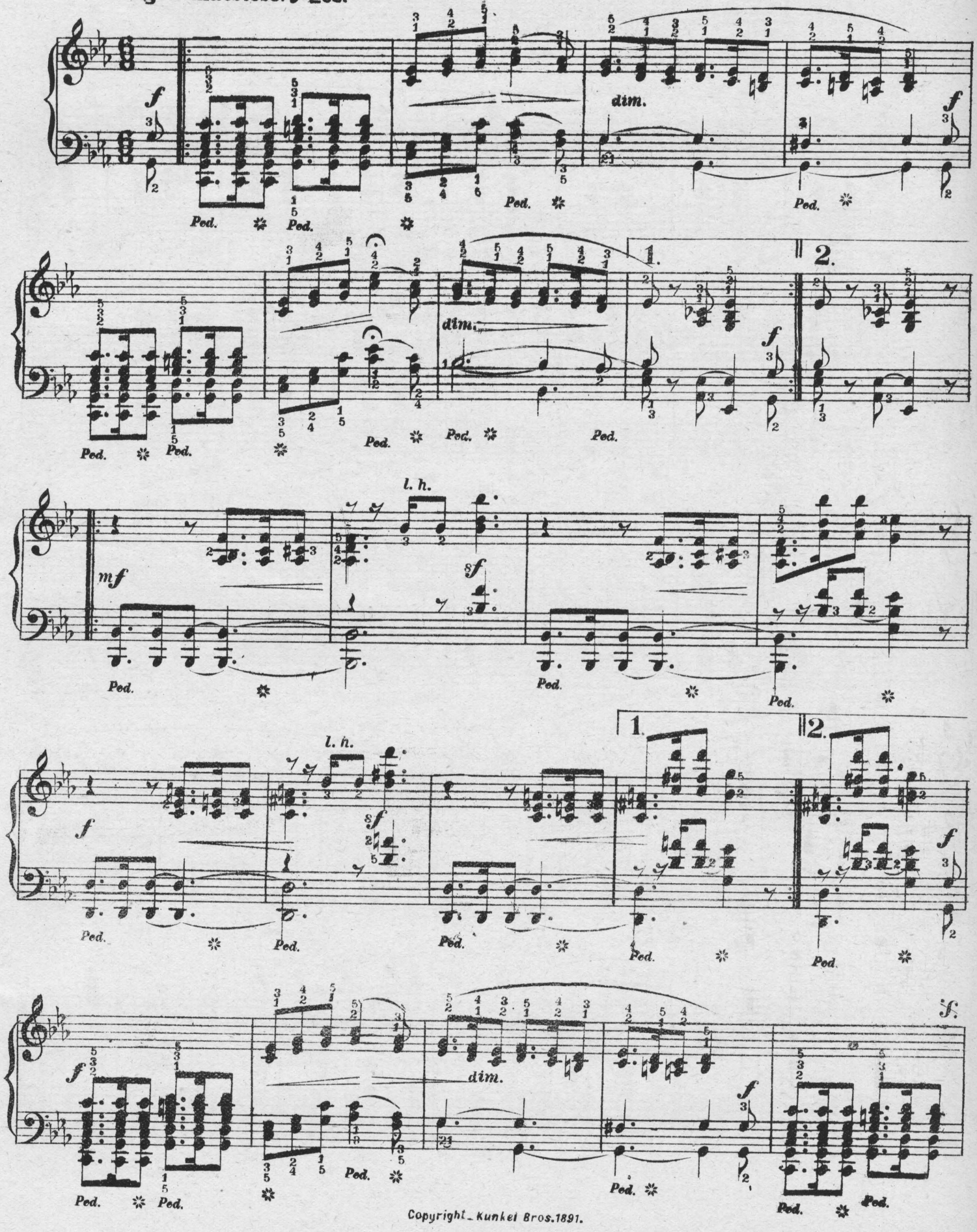
HUNTING SONG.

To E. P. Haskell.

(JAGDLIED.)

Wm. D. Armstrong.

Allegro maestoso. ♩.=88.



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L'istesso Tempo.
Con grazia.

fff dim.

pp

p

pp

a tempo.

rit. - - - - ard..

rit.

Repeat from the beginning to *f* then go to the finale

FINALE.

8
Adagio.

a tempo.

sf

pp

p

f

Ped.

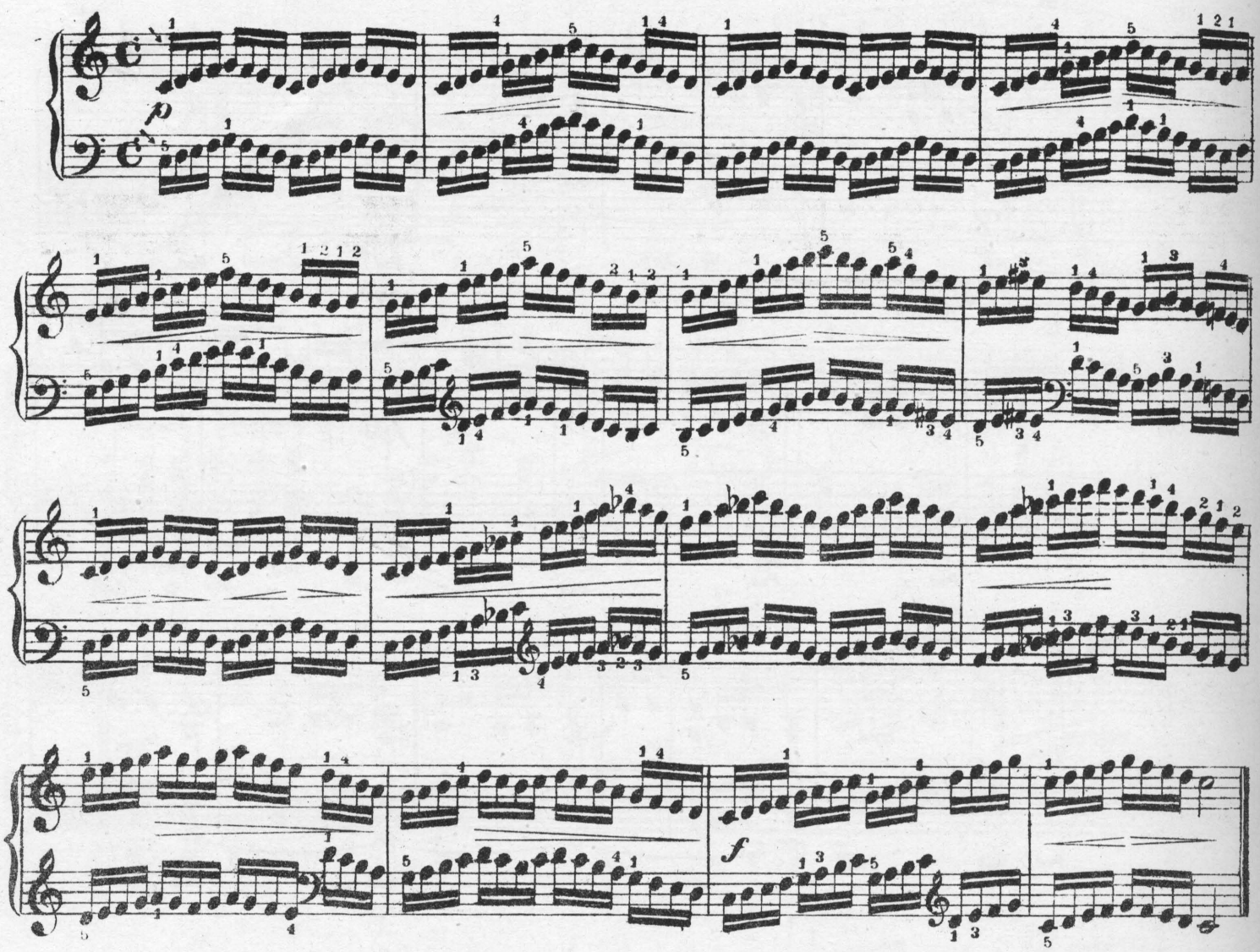
20 SCALE AND ARPEGGIO STUDIES.

Sequel to Op. 50.

ETUDE I.

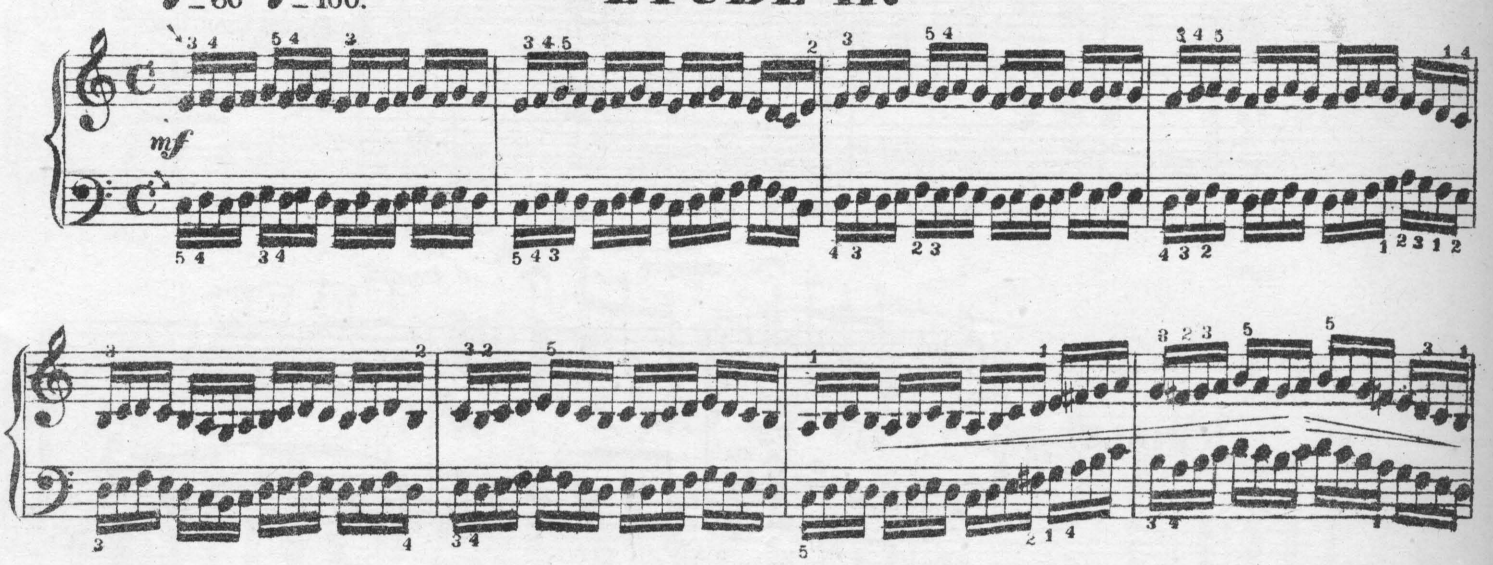
Louis Köhler Op. 60.

♩ = 60 ♩ = 100.



ETUDE II.

♩ = 60 ♩ = 100.



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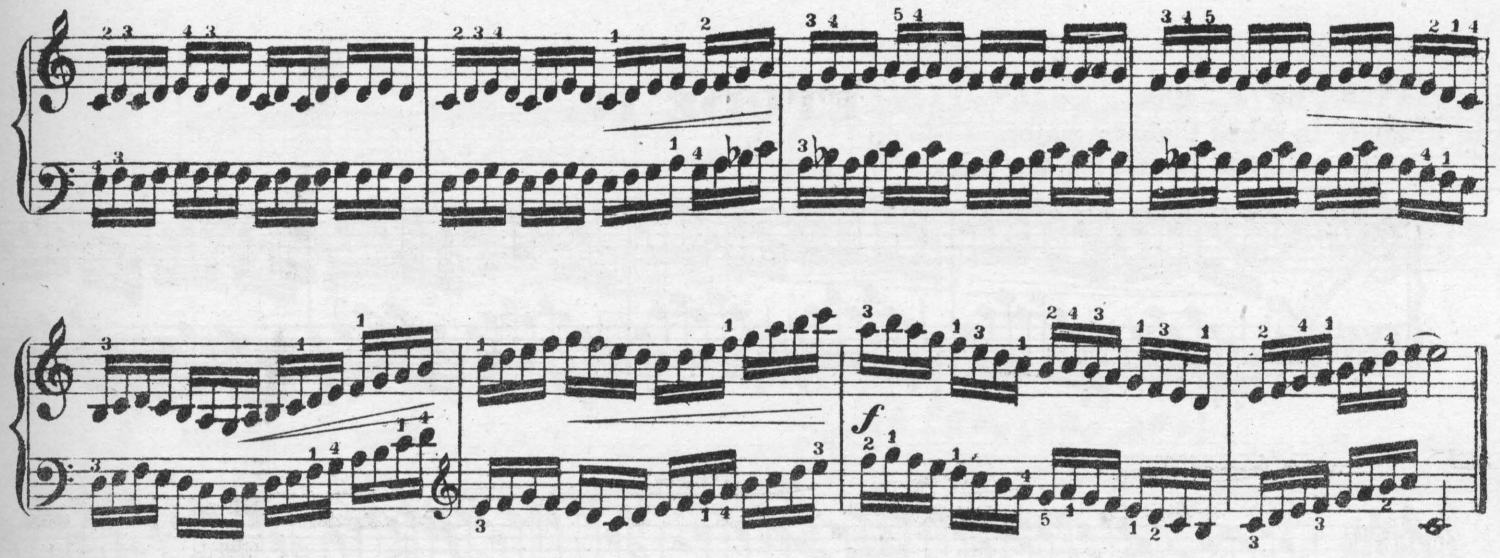
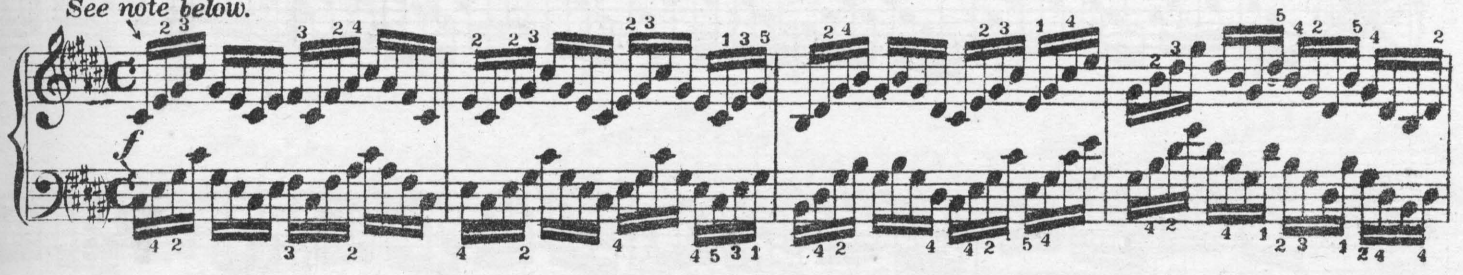
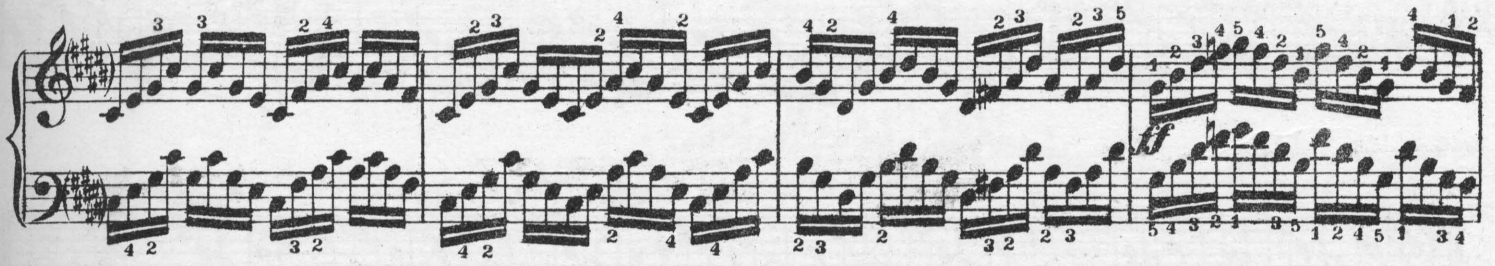


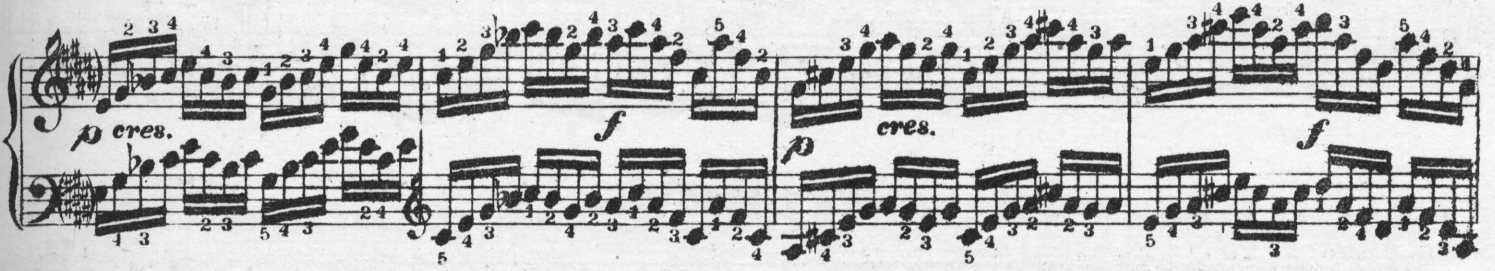
♩ = 60 ♩ = 100.

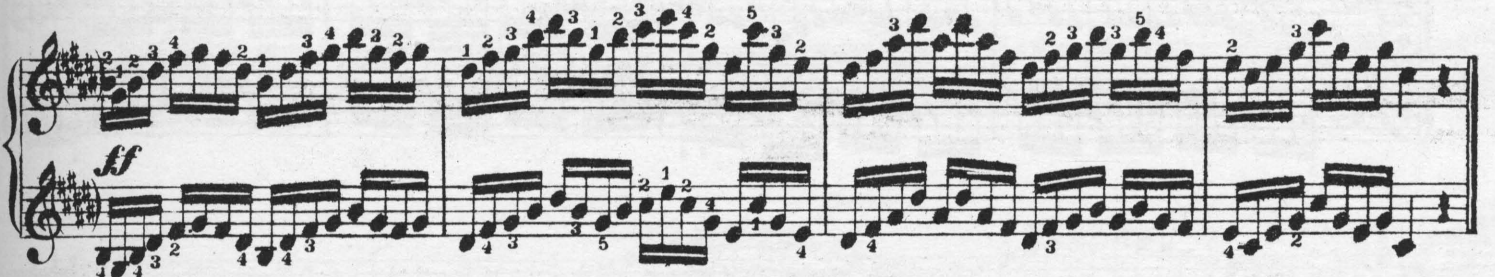
ETUDE III.

Study in C and C sharp major.
See note below.









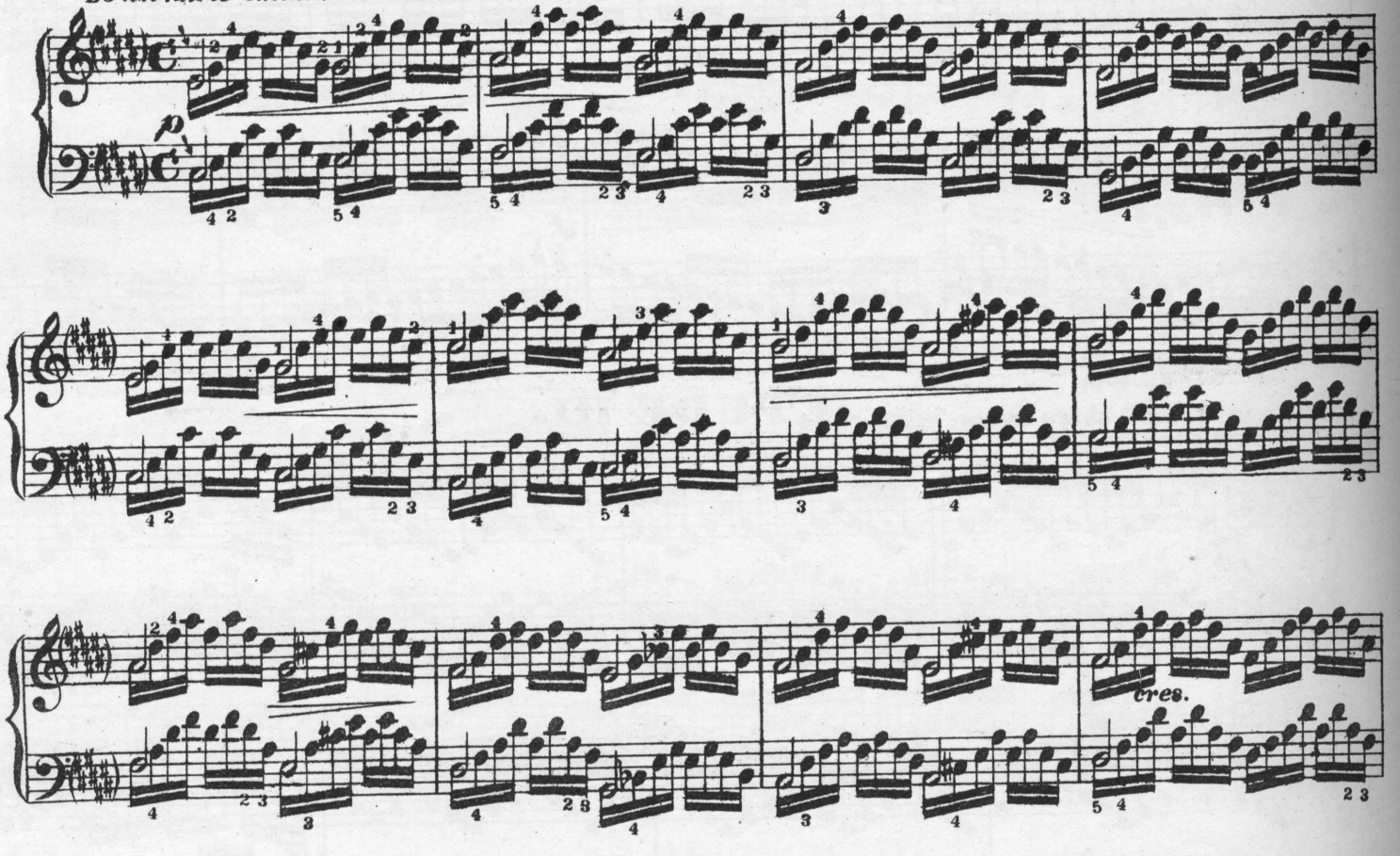
Observe very carefully in the arpeggio studies Nos 3, 4, 7, 8, 11, 12, 15, 16, 19 and 20 when the 3rd and 4th fingers are to be used. After they have all been studied in C major transpose them to the key of C sharp major retaining the same fingering. Thus practised in mixed positions they will be of the greatest benefit to the student. For the transposition to C sharp major we have supplied the signature seven sharps in brackets.

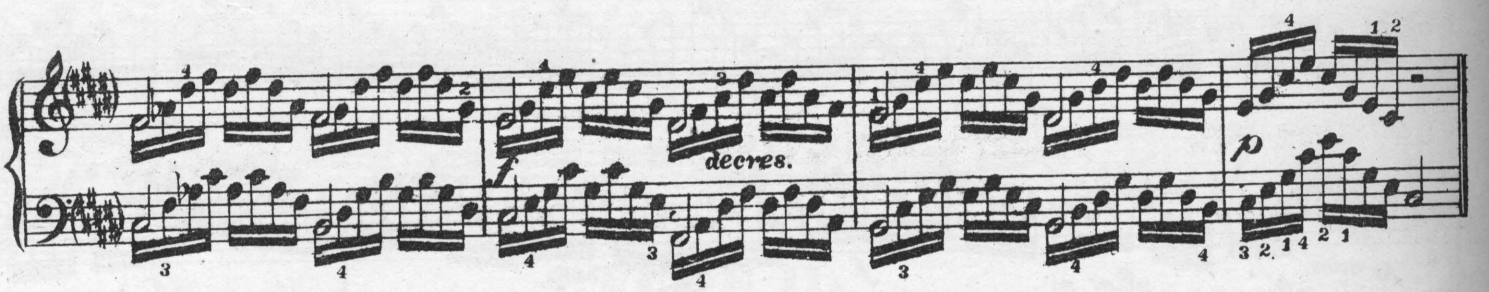
ETUDE IV.

♩= 60 ♩= 100.

Study in C and C sharp major.

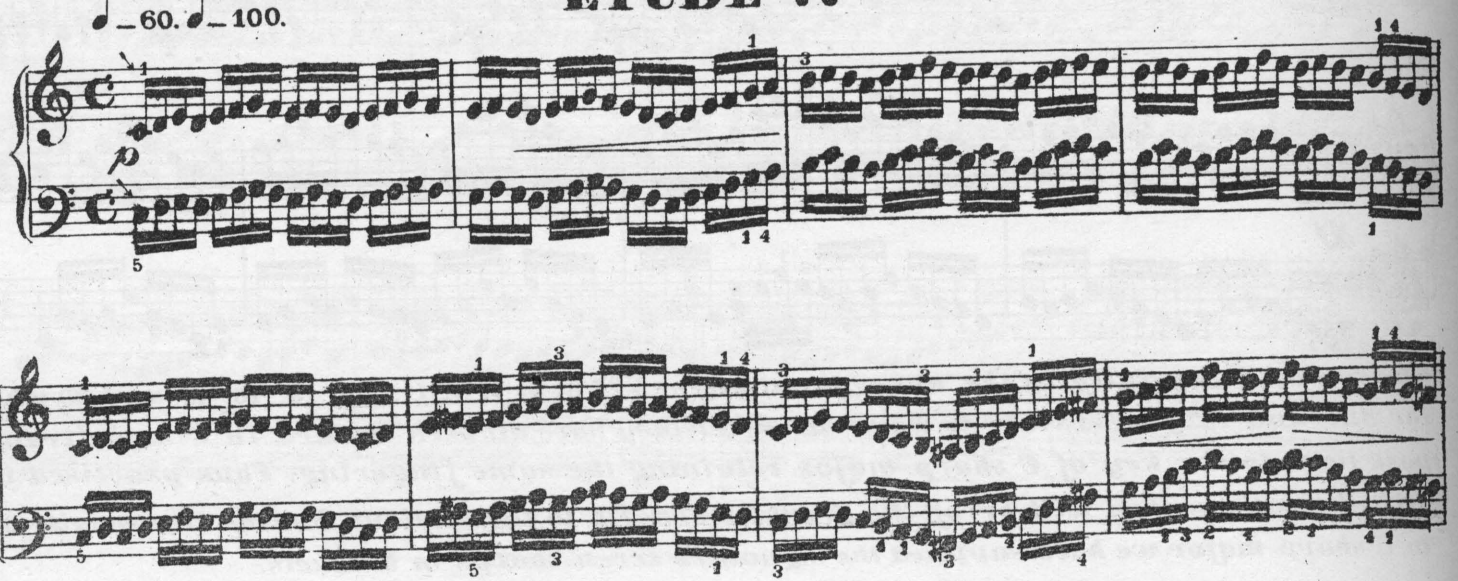
Do not fail to sustain the half notes.





ETUDE V.

♩= 60. ♩= 100.



cres.

f dimin. *p*

ETUDE VI.

♩=60. ♩=100.

f

p

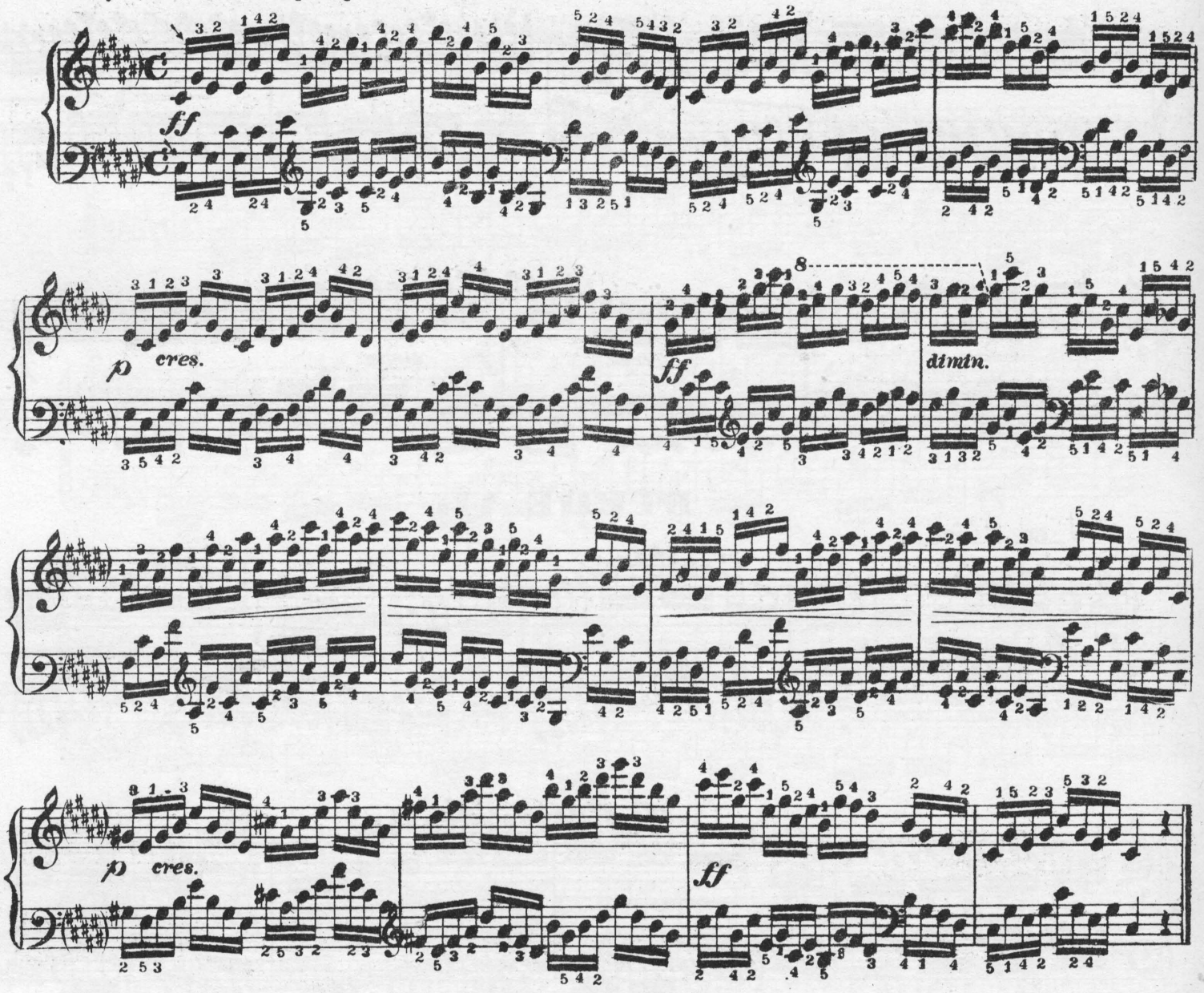
ppp

f

ETUDE VII.

♩ = 60 ♩ = 100.

Study in C and C sharp major.

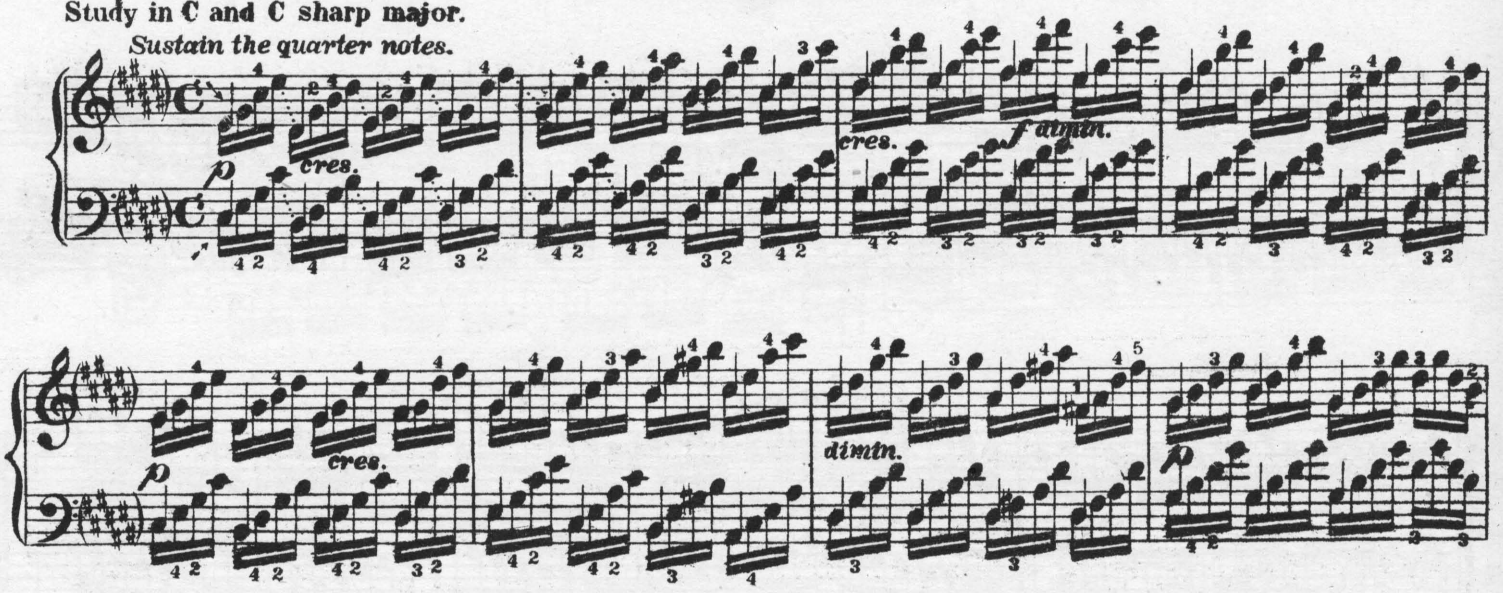


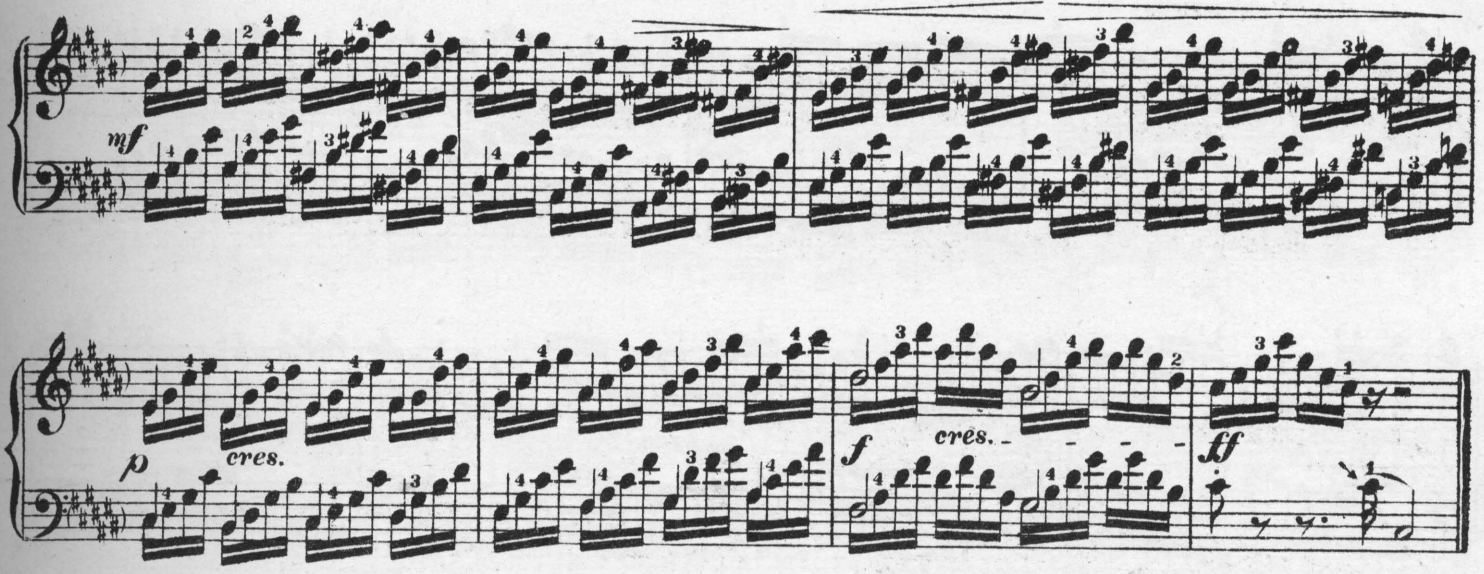
ETUDE VIII.

♩ = 60 ♩ = 100.

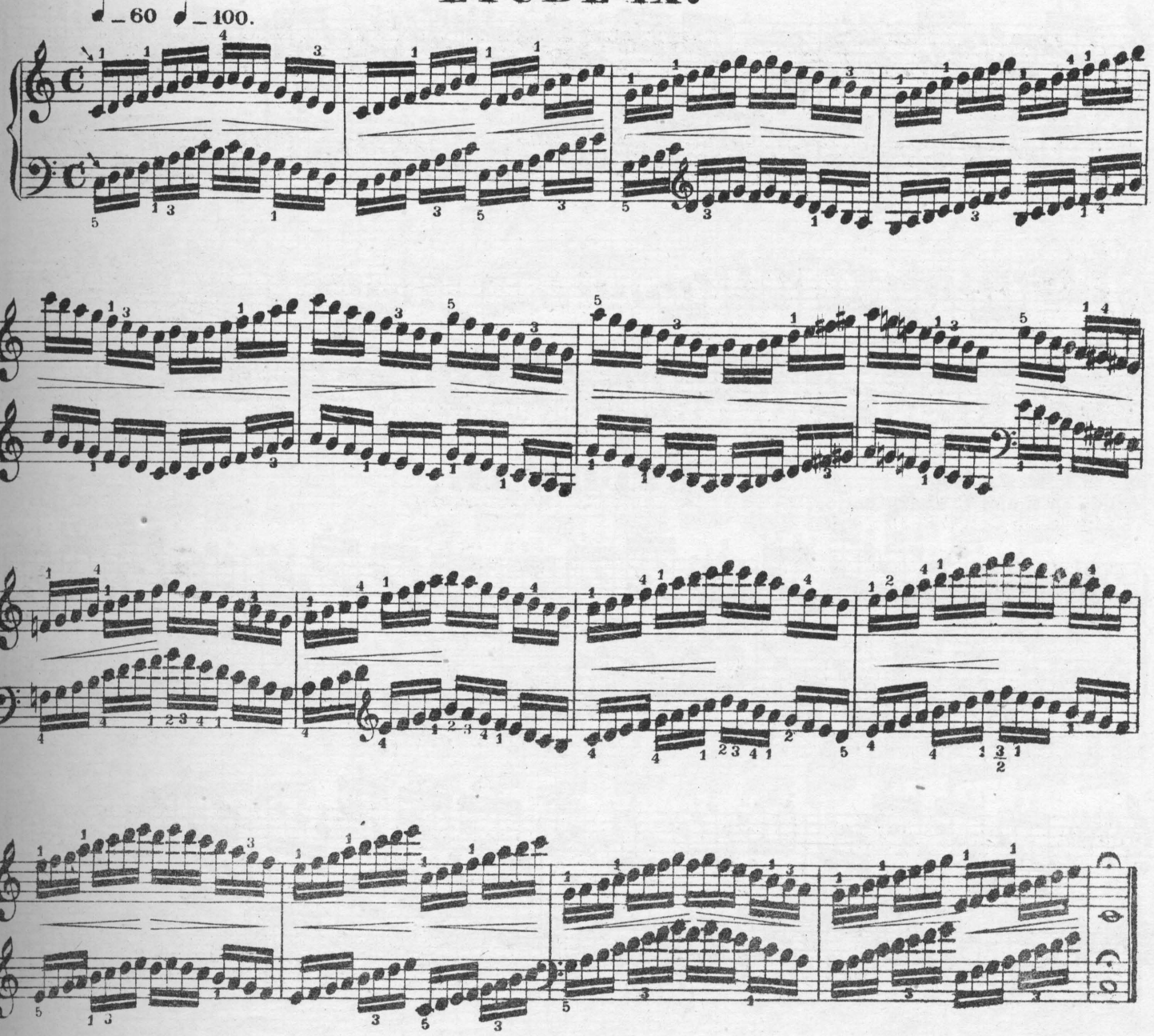
Study in C and C sharp major.

Sustain the quarter notes.



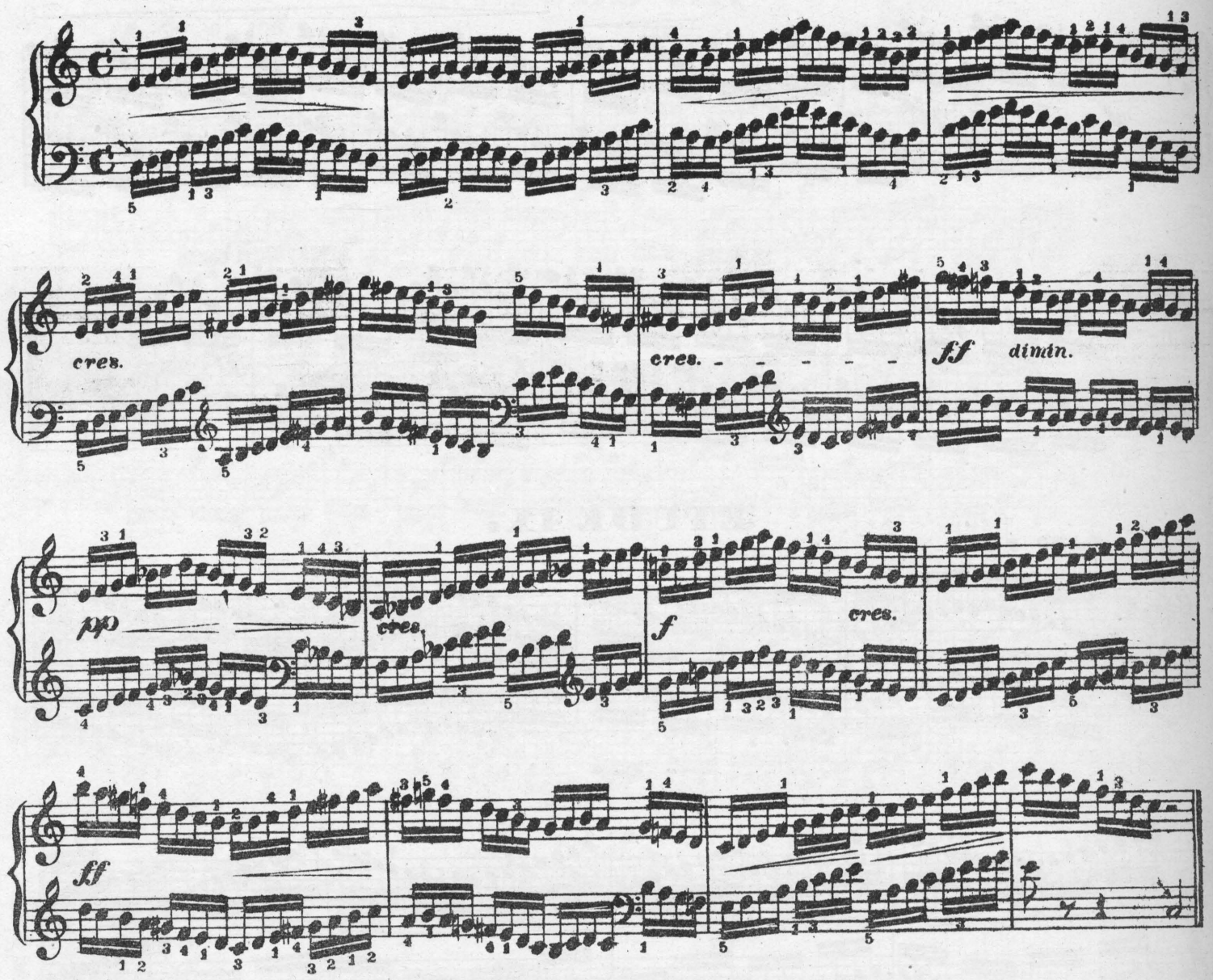


ETUDE IX.



ETUDE X.

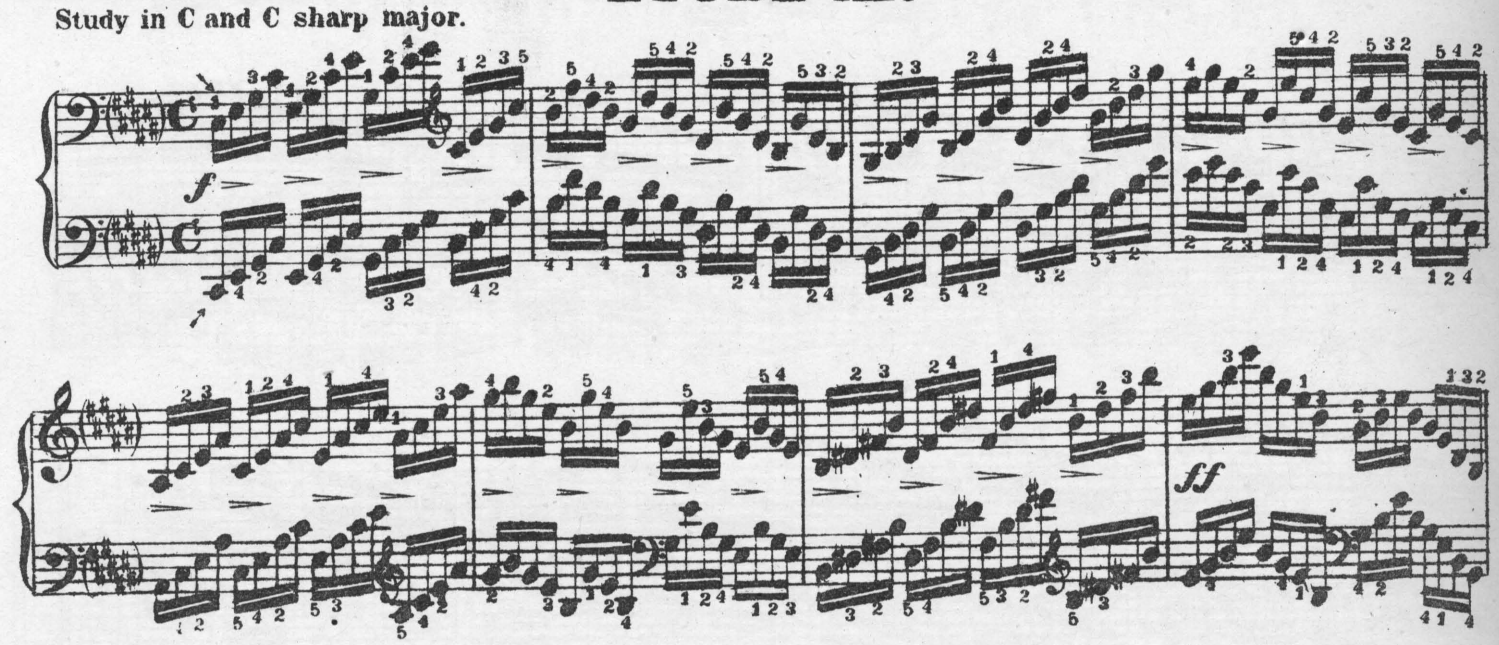
♩= 60. ♩= 100.

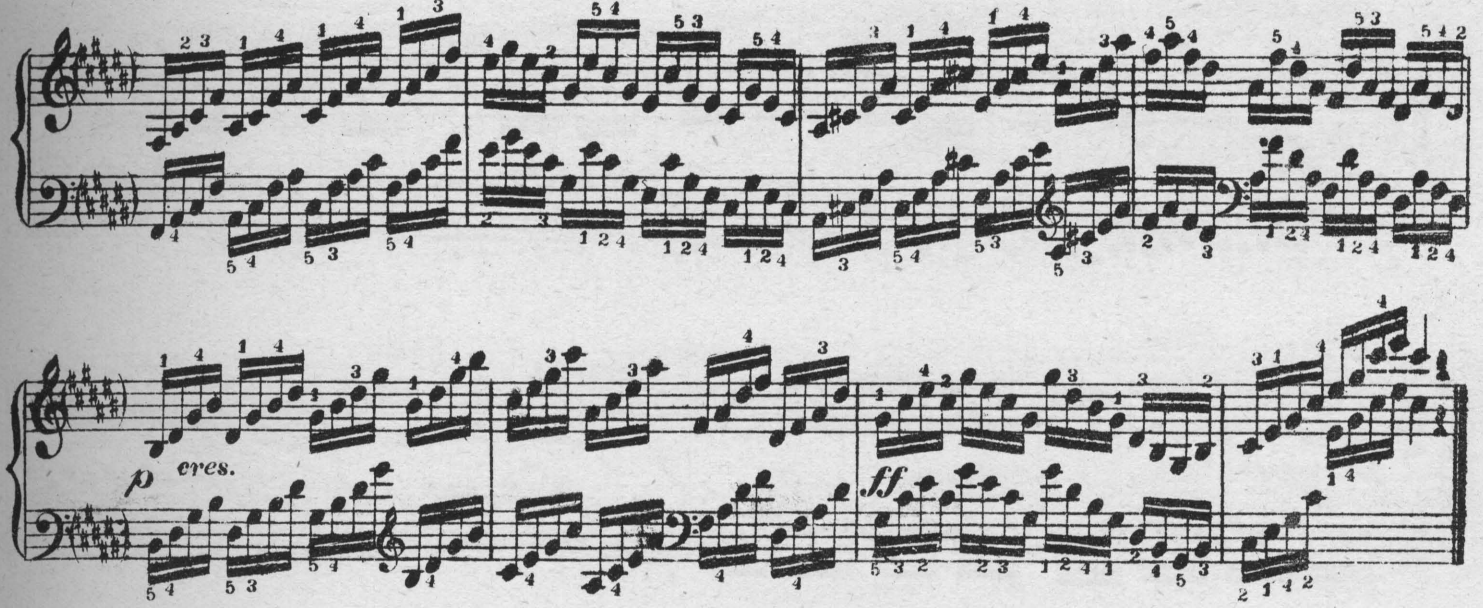


ETUDE XI.

♩= 60. ♩= 100.

Study in C and C sharp major.

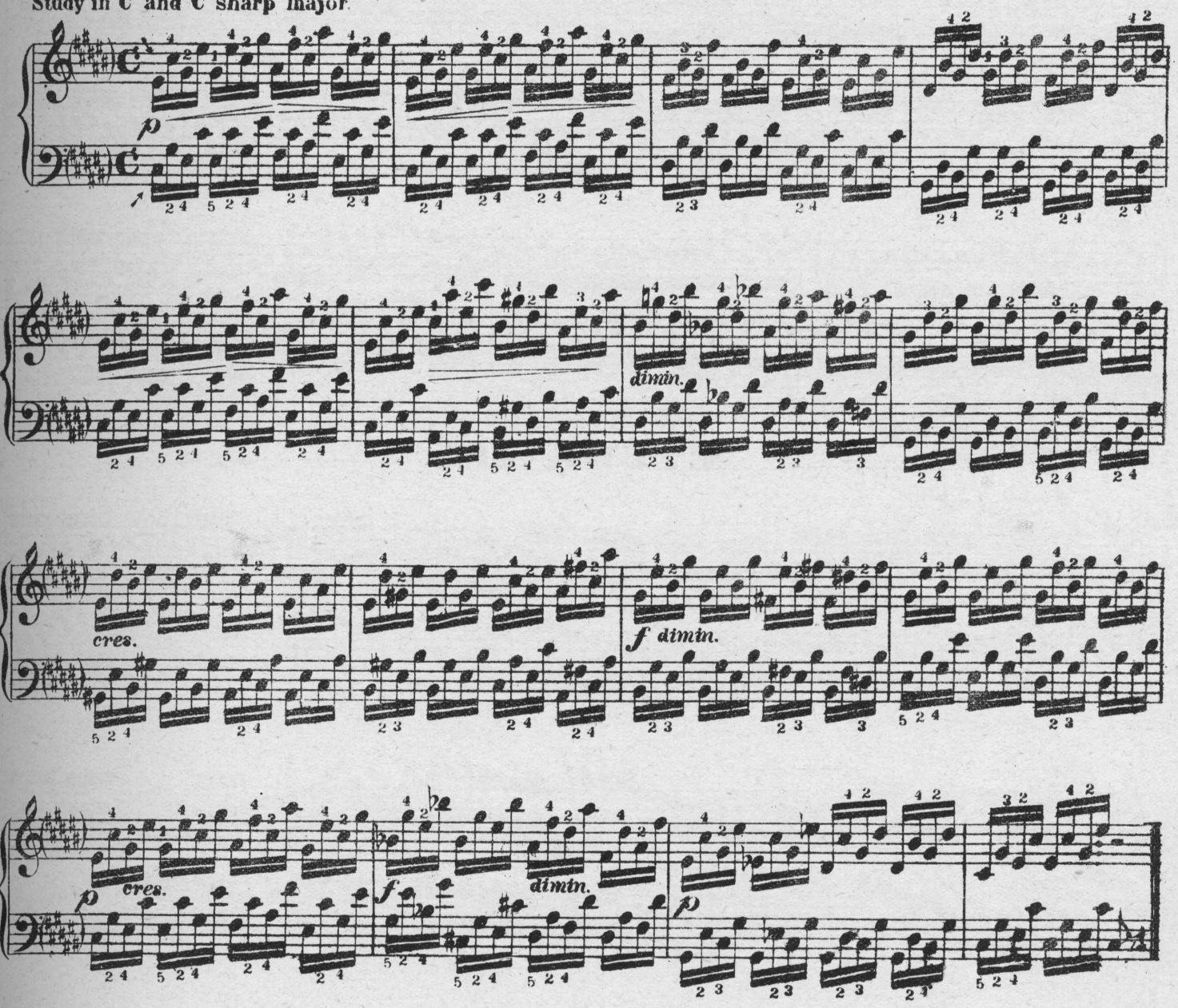




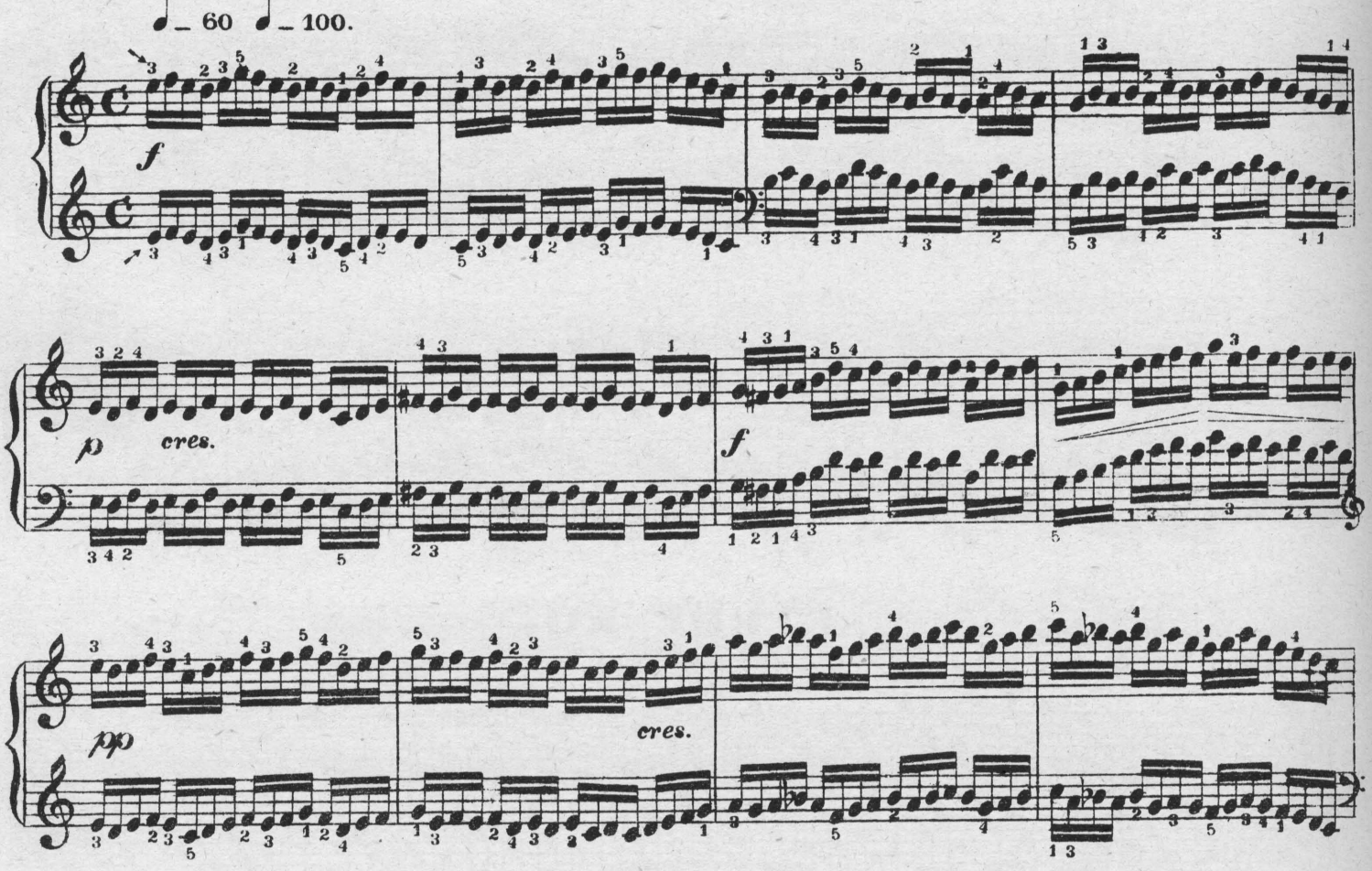
ETUDE XII.

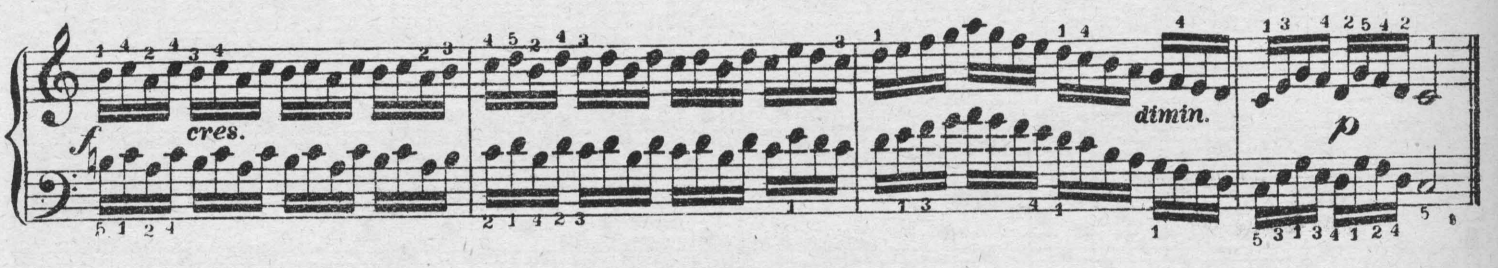
♩ = 60 ♩ = 100.

Study in C and C sharp major.

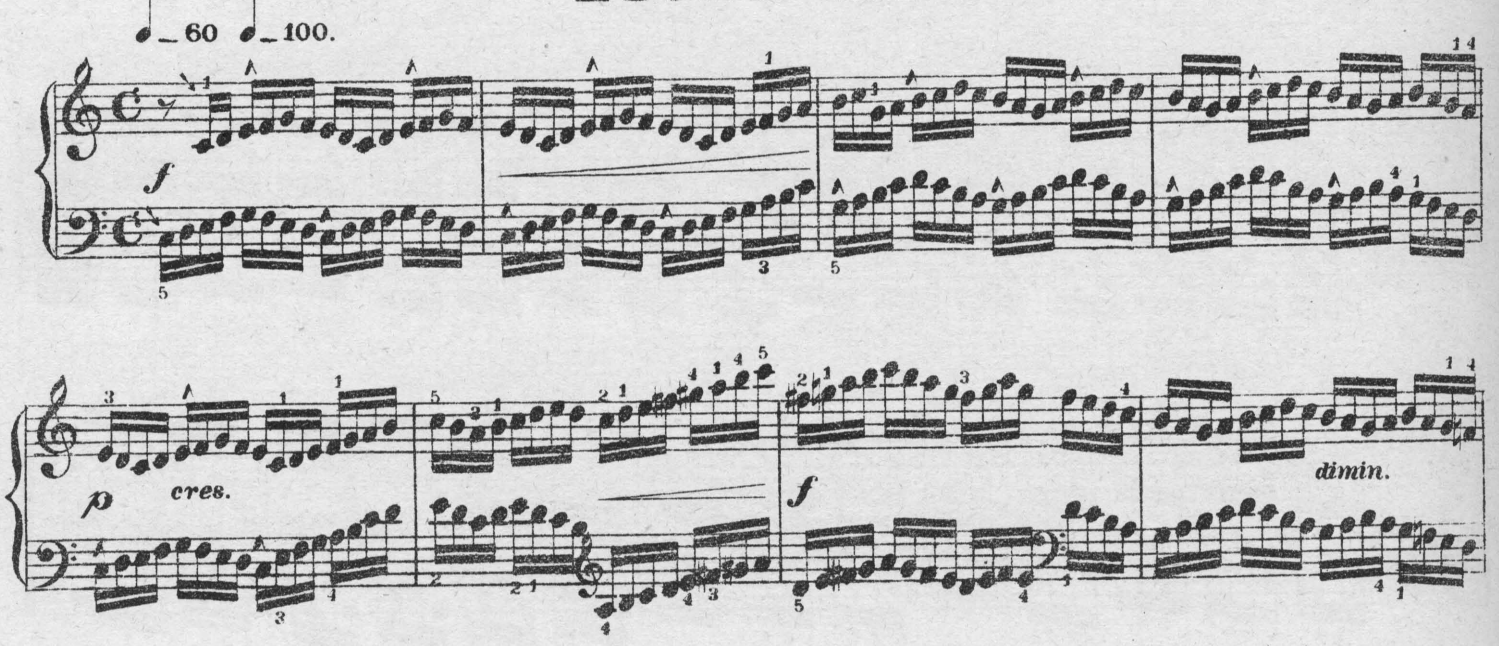


ETUDE XIII.





ETUDE XIV.



pp

cres.

ff

ETUDE XV.

♩ = 60 ♩ = 100.

Study in C and C sharp major.

ff

pp

cres.

f

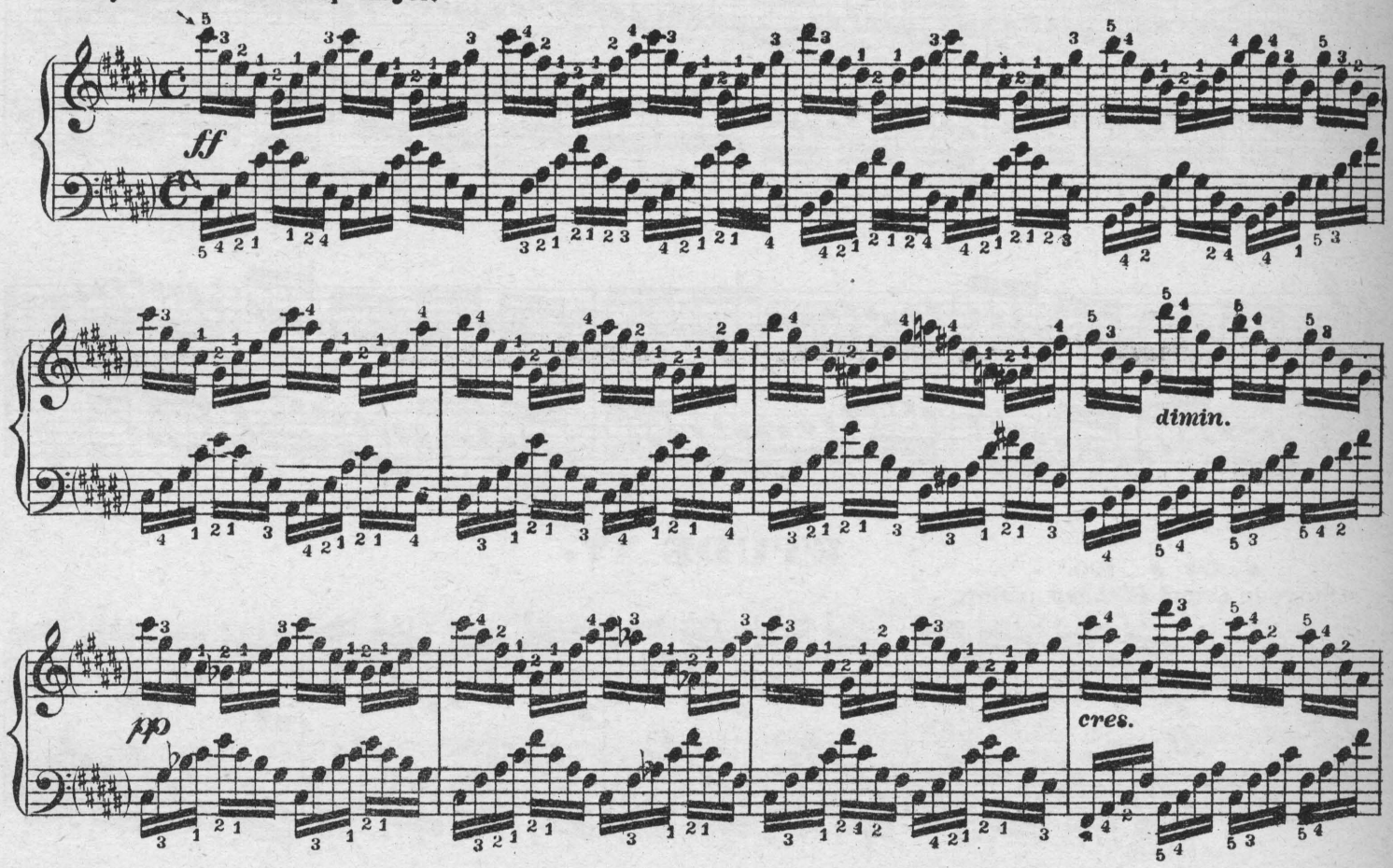
cres.

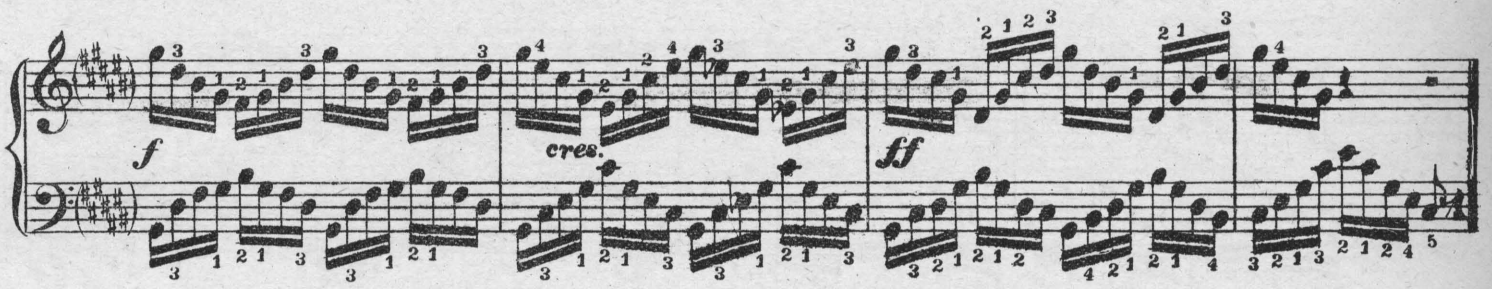
ff

ETUDE XVI.

♩= 60 ♩= 100.

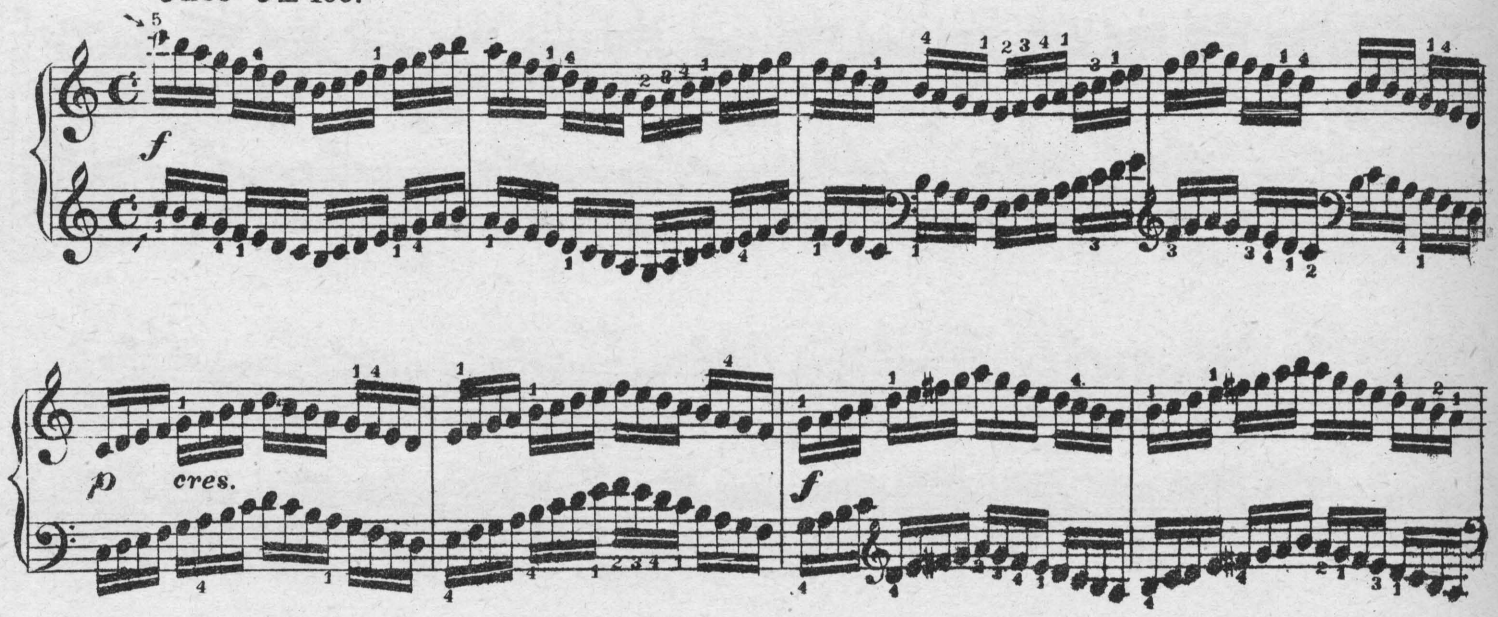
Study in C and C sharp major.

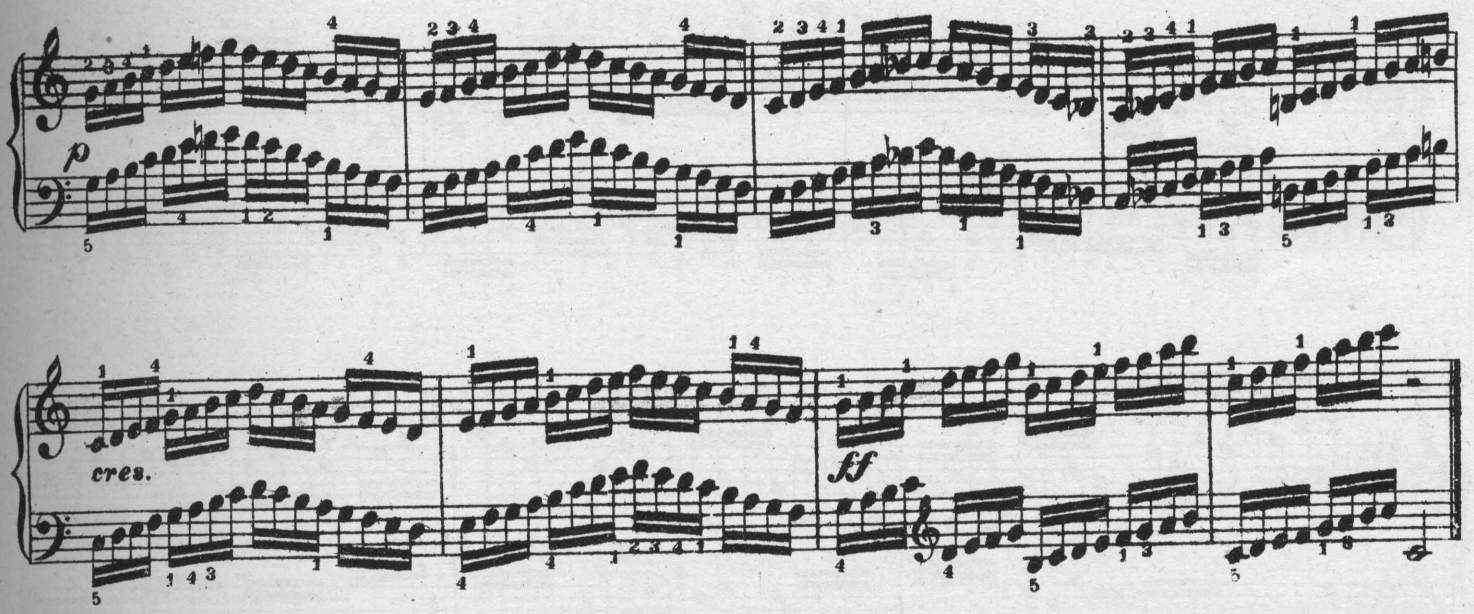




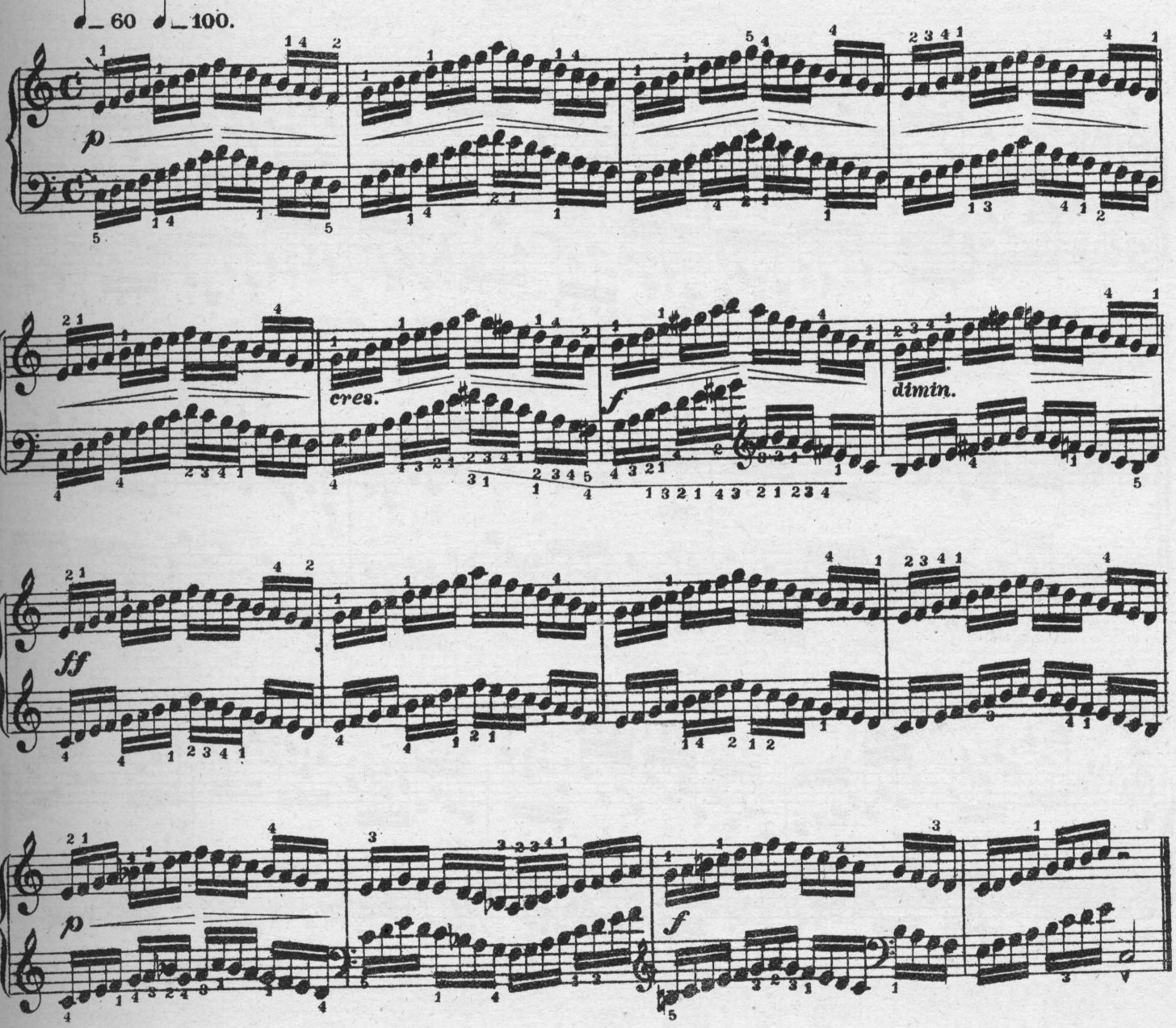
ETUDE XVII.

♩= 60 ♩= 100.





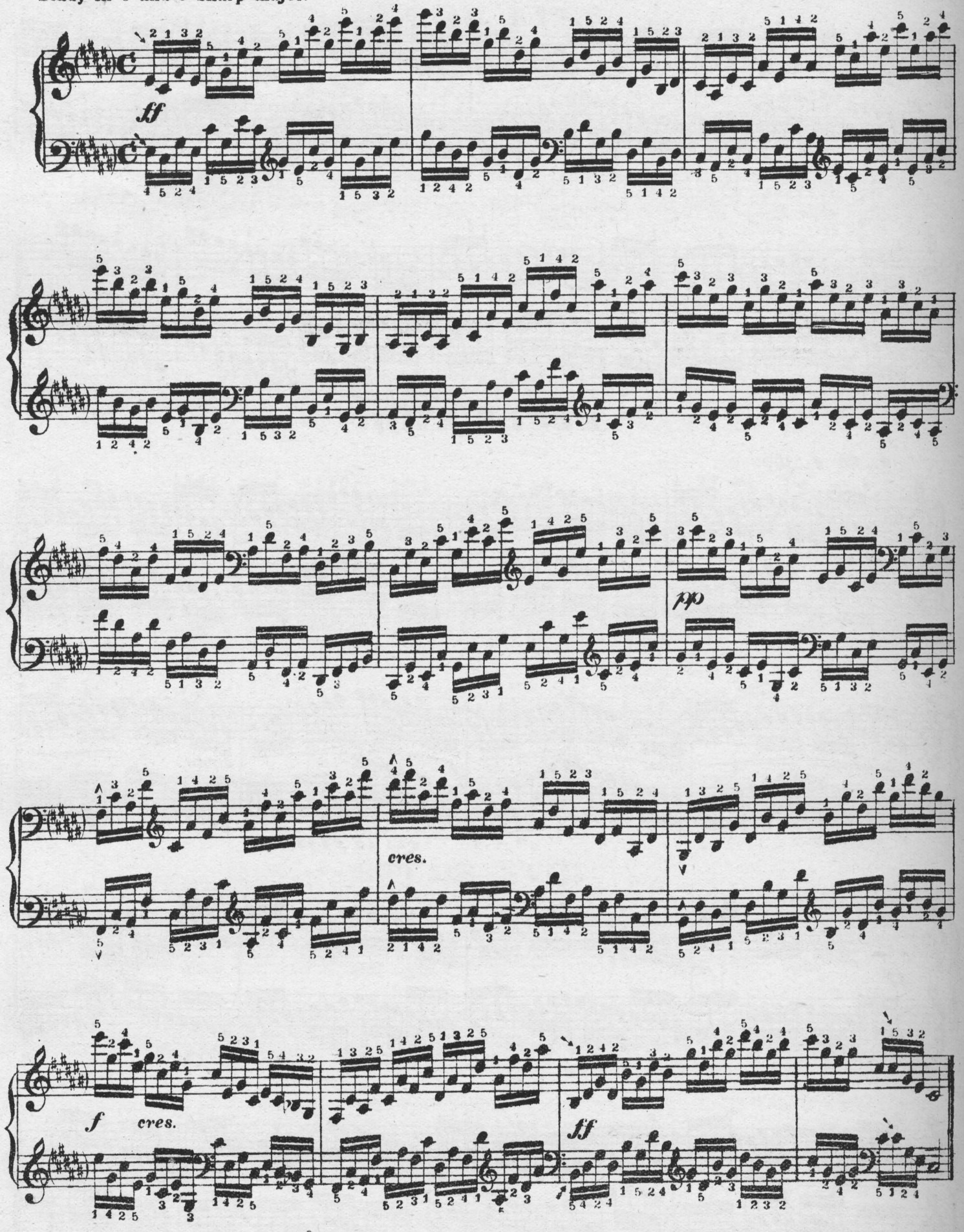
ETUDE XVIII.



ETUDE XIX.

♩ = 60 ♩ = 100.

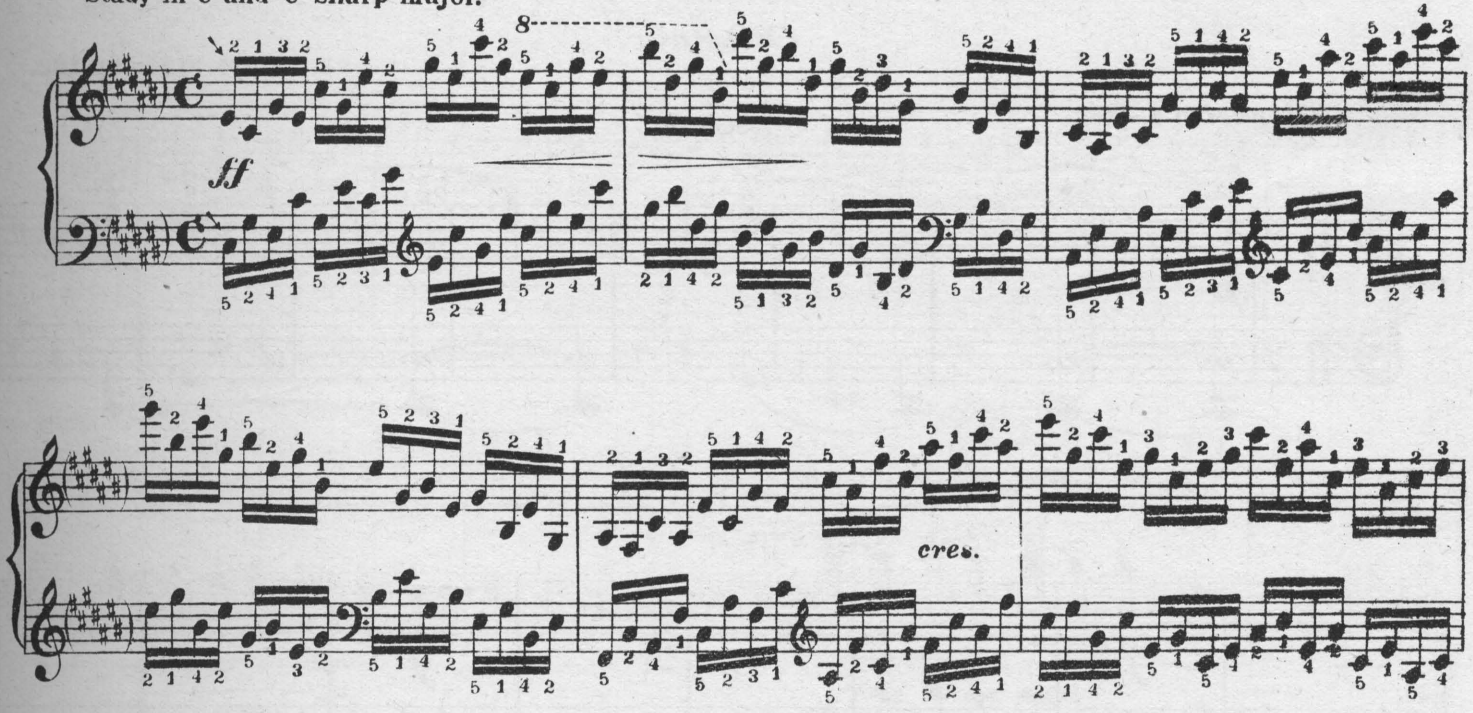
Study in C and C sharp major.

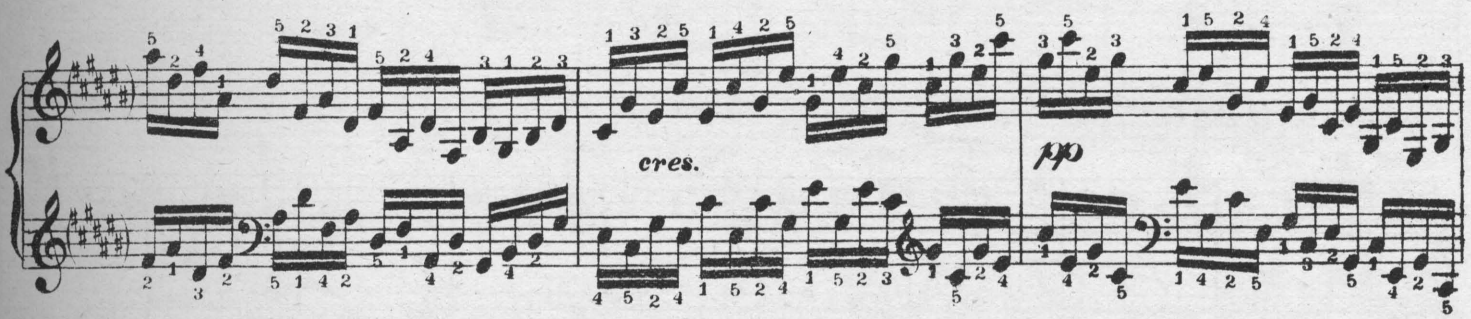


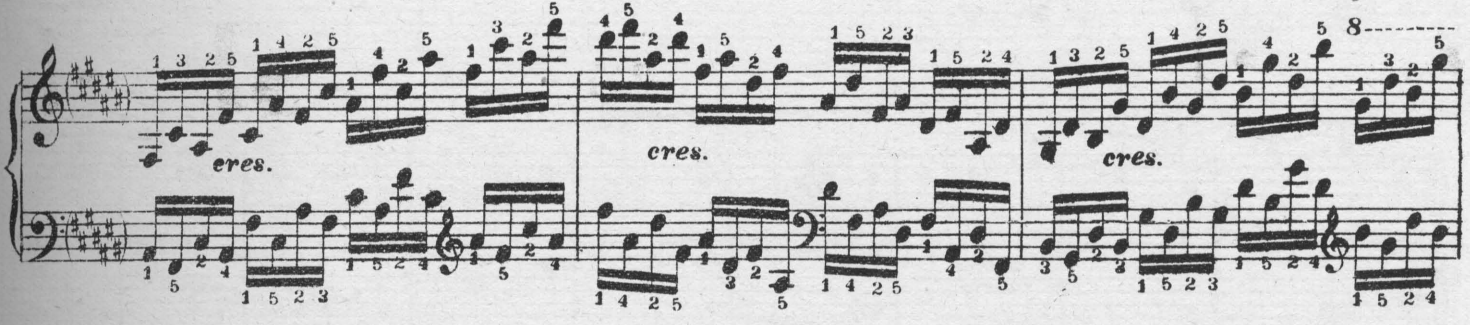
ETUDE XX.

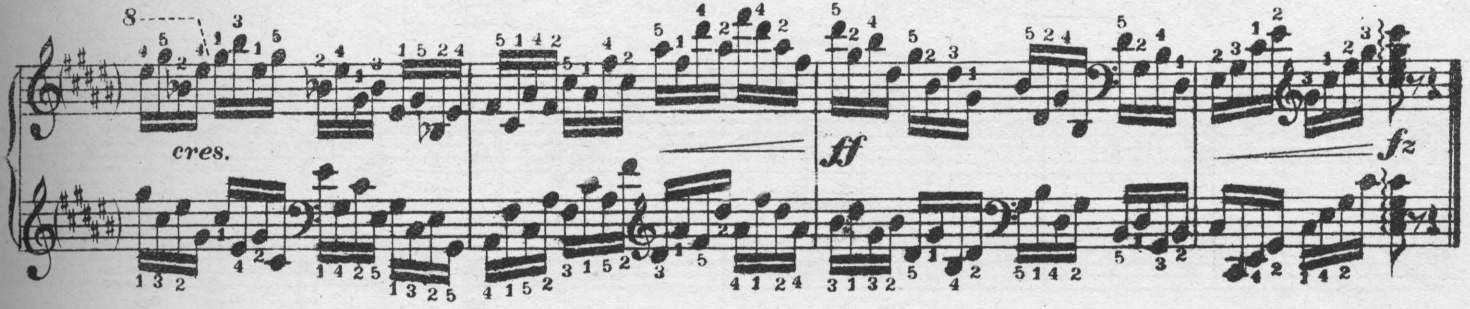
♩= 60 ♩= 100.

Study in C and C sharp major.









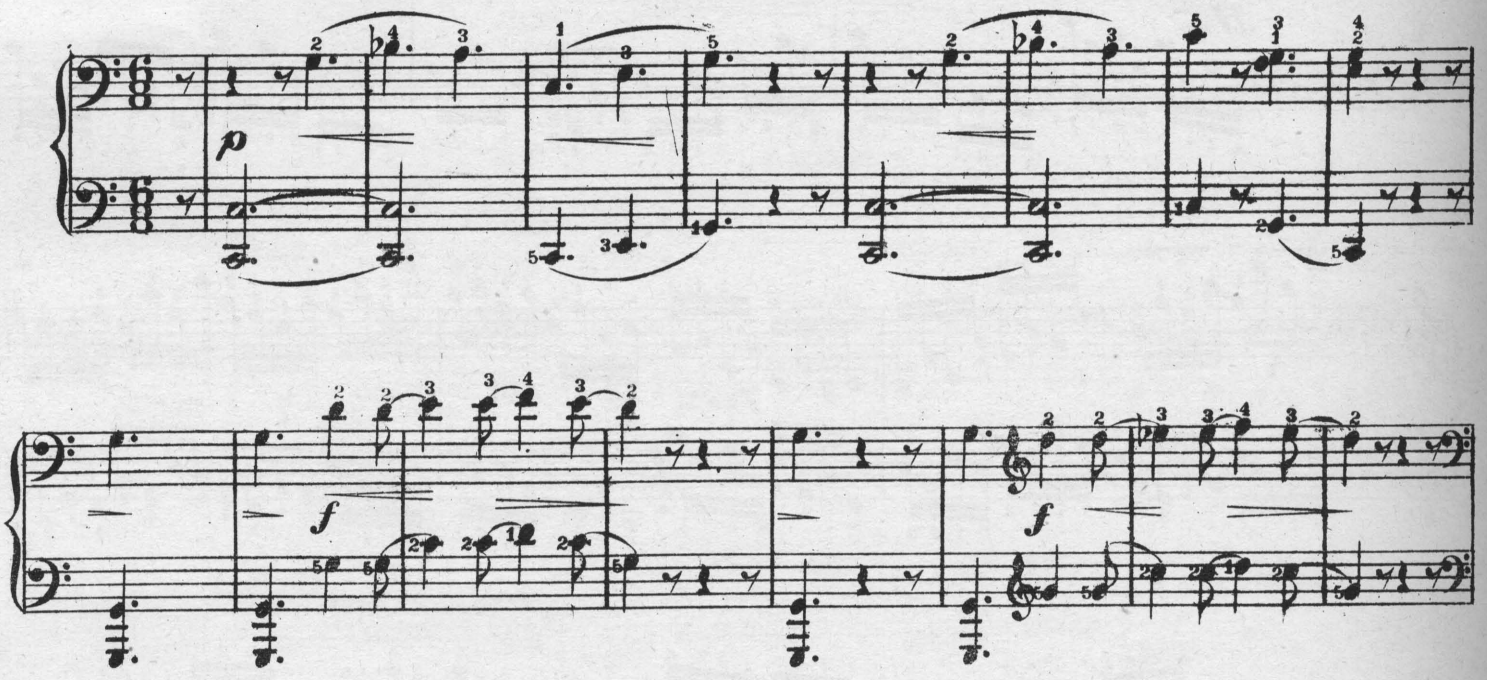
WILLIAM TELL

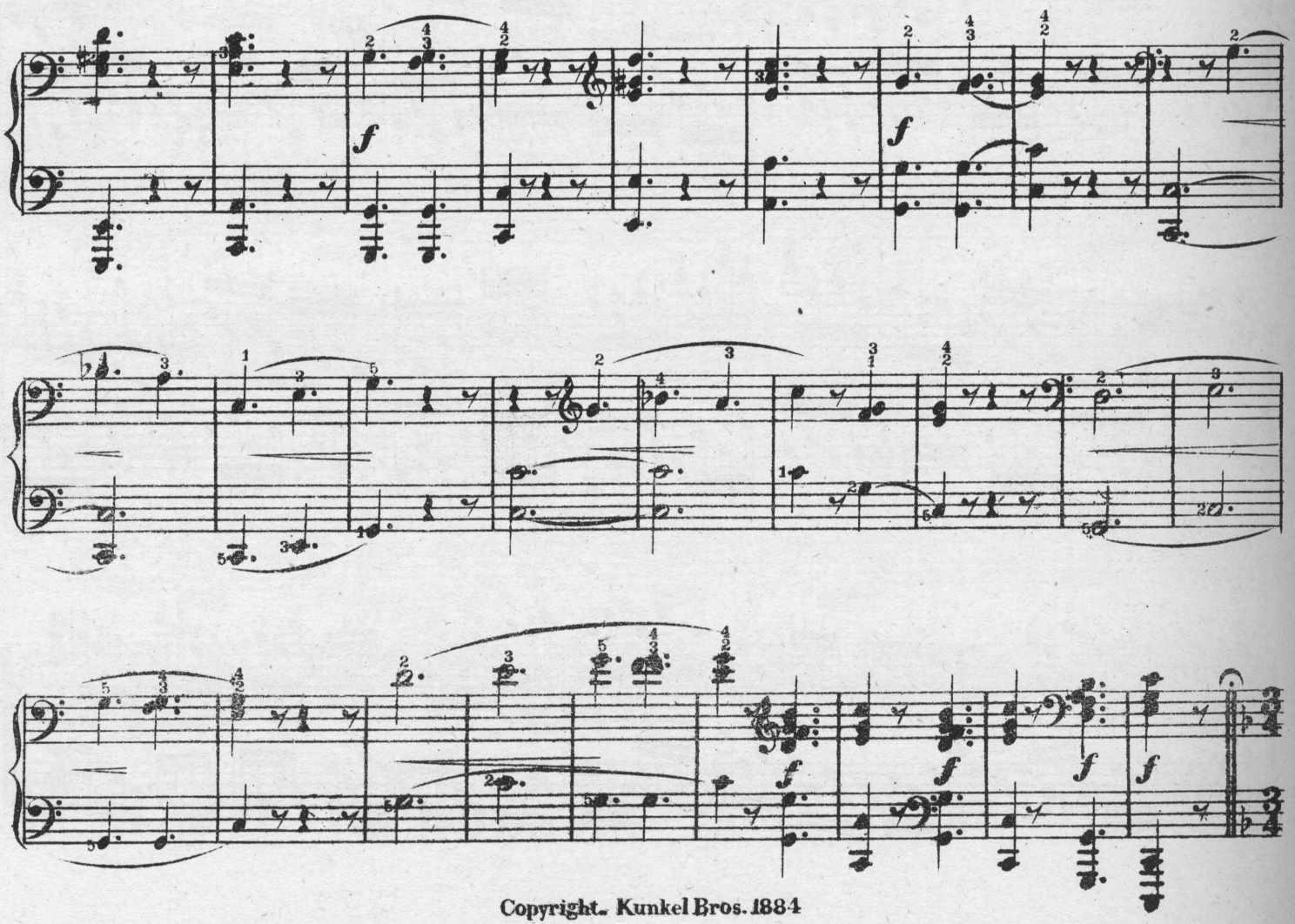
(Rossini.)

Carl Sidus Op. 122.

Allegretto ♩.=152.

Secondo.





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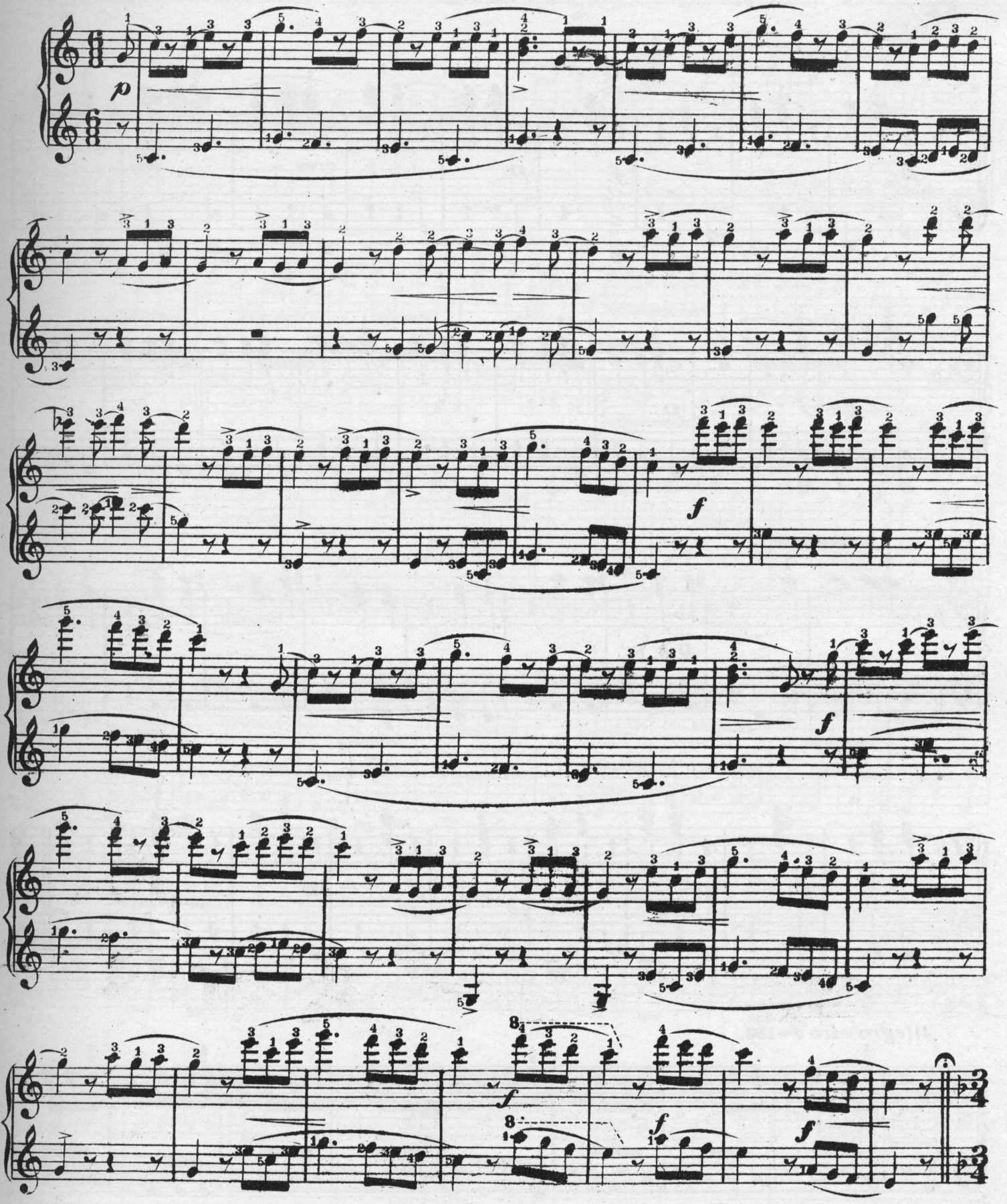
(*Rossini.*)

Carl Sidus Op. 122.

Allegretto ♩.=152.

Primo.



Moderato ♩—160.

Secondo.

p *f*

p *f* *p* *cres* *cen*

do. *f* *p*

p

f *p* *f* *p* *f* *f*

Allegro vivo ♩—138.

p

Moderato ♩=160. **Primo.**

p *f* *sf* *p* *sf* *p* *cres.* *mf*

ff

sf *p* *f* *sf* *p* *f* *f*

Allegro vivo ♩= 138.

p *f* *mf*

Secondo.

2nd time *ff*

mf

1. 2.

mf

f

f *f* *f*

f *f* *f* *f* *f* *sf* *ff*

Primo.

f

2nd time *ff*

1.

mf

2.

mf

f

ff *sf*

f

f *f*

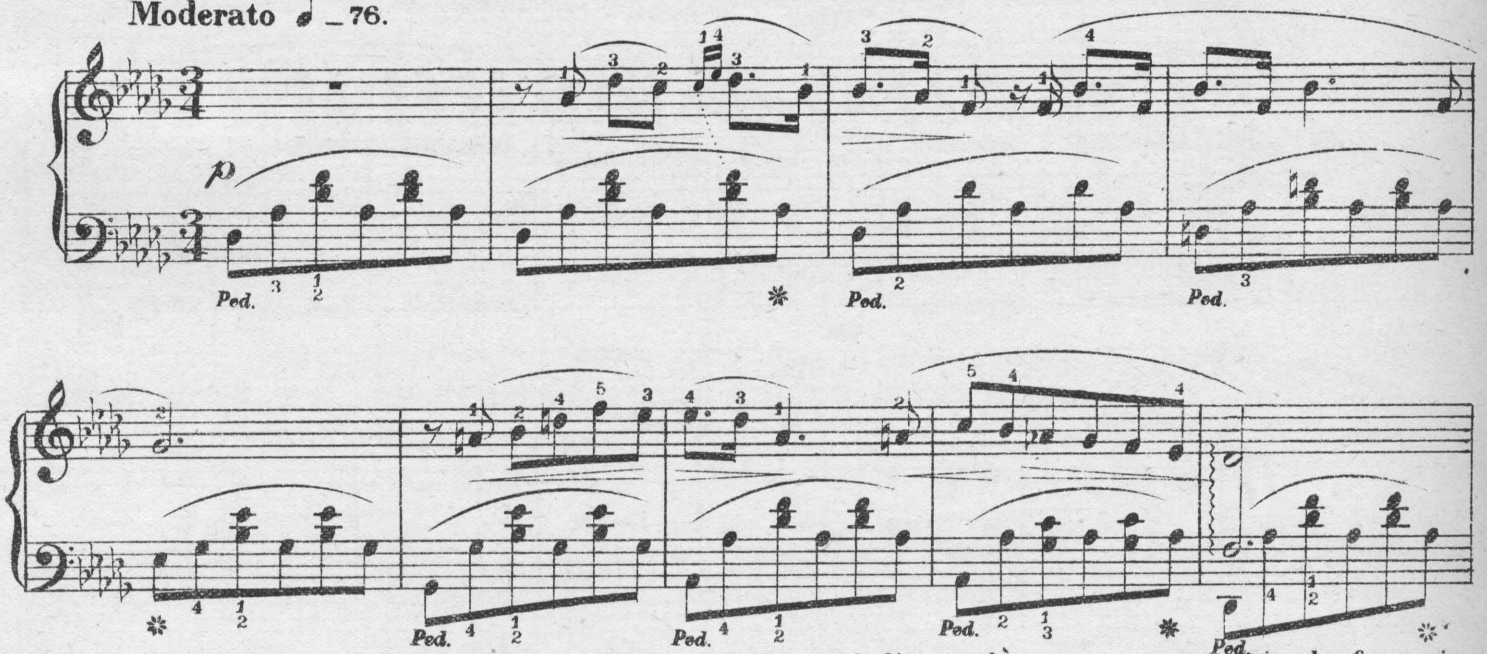
sf *ff*

THE FORGET ME NOT.

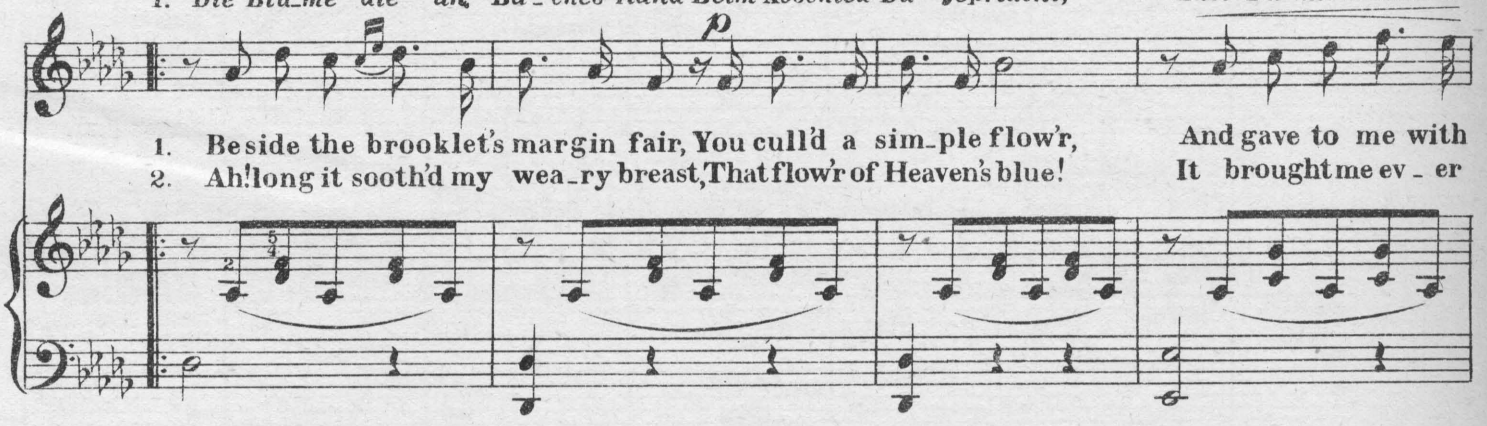
(DAS VERGISSMEINNICHT.)

Franz von Suppè.

Moderato ♩ = 76.

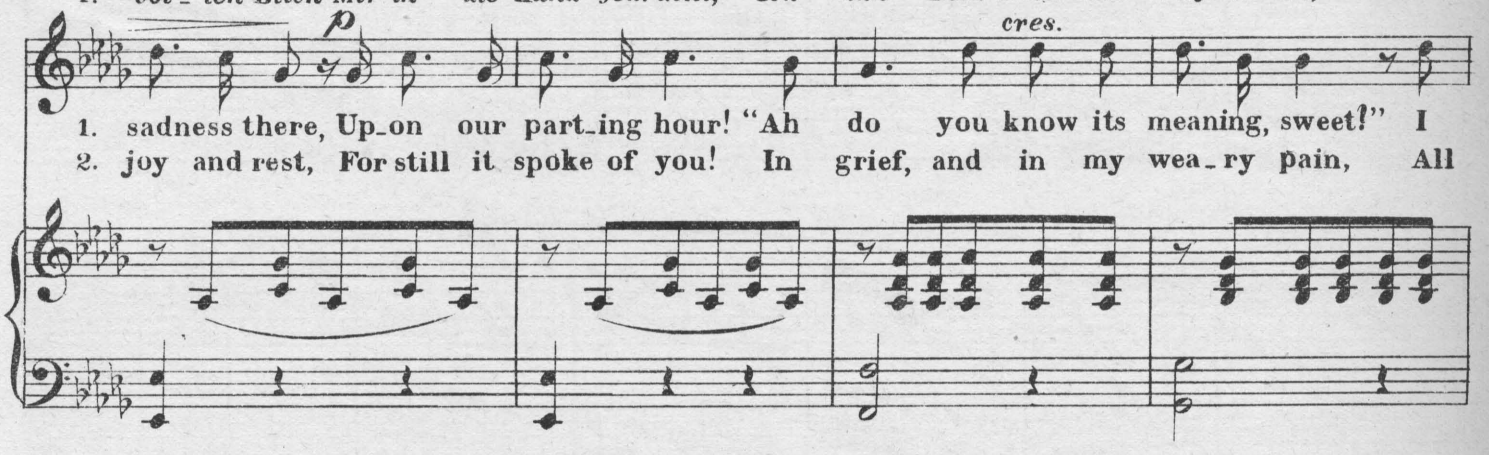


2. Viva_ci a lungo i pe _ ta _ il il fio _ rel_lin ser_bò, ru gia da fur mie
1. Su l'o_do _ ran _ te mar _ gi _ ne del rio co_gliesti un fior! e un mesto ad_dio di_
2. *Ach lan_ge blieb noch frisch und schön der Blu _ me Himmelsblau!* *Gepflegt von mei_ner*
1. *Die Blu_me die an Ba _ ches Rand Beim Abschied Du gepflückt,* *Hast Du mit wehmuths_*



1. Beside the brooklet's margin fair, You culll'd a sim_ple flow'r, And gave to me with
2. Ah! long it sooth'd my wea_ry breast, That flow'r of Heaven's blue! It brought me ev _ er

2. la _ gri _ me mio amor lo col _ ti _ vò, e se di rose un tra _ mi _ te la
1. cen _ do _ mi a me'l por_gesti al _ lor; io ti fi _ sai e tre _ pi _ da col
2. *treu_en Lieb, Ge_netzt von Thränenthau,* Wenn *auch des Le _ bens Miss_ge_schick* Mir
1. *vol _ len Blick Mir in die Hand gedrückt,* Ich *sah Dich ernst und fragend an,* Weisst



1. sadness there, Up_on our part_ing hour! "Ah do you know its meaning, sweet!" I
2. joy and rest, For still it spoke of you! In grief, and in my wea _ ry pain, All

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2. sor - te non mi die;
1. guar - do chissi a te:
2. *kei - ne Ro - sen flicht,*
1. *Du was sie ver - spricht!*

ho alme-no un fior che mor-mo-ra
ben sai! tal fio - re mor-mo-ra:
So wär' ich e - wig doch be - glückt
Die Blu - me die Du mir ge - schenkt,

f *ff*

1. ask'd you on that spot
2. trou - bles were for - got;

And heard your lov-ing lips re - peat:
The light of love would shine a - round

r. h.

Ped. *Ped.*

2. non ti scor - dar di me,
1. non ti scor - dar di me,
2. *Durch Dein Ver - giss - mein-nicht,*
1. *War ein Ver - giss - mein-nicht,*

non ti scor - dar di 1. me!
non - ti scor - dar di
Durch Dein Ver - giss - mein-
War ein Ver - giss - mein-nicht!

ppp *ppp*

1. "'Tis a for - get - me - not!"
2. Your sweet for - get - me - not!

"'Tis a for - get - me - not!"
Your sweet for - get - me -

Ped. *Ped.* *Ped.* *Ped.*

2. me!
nicht!

not!

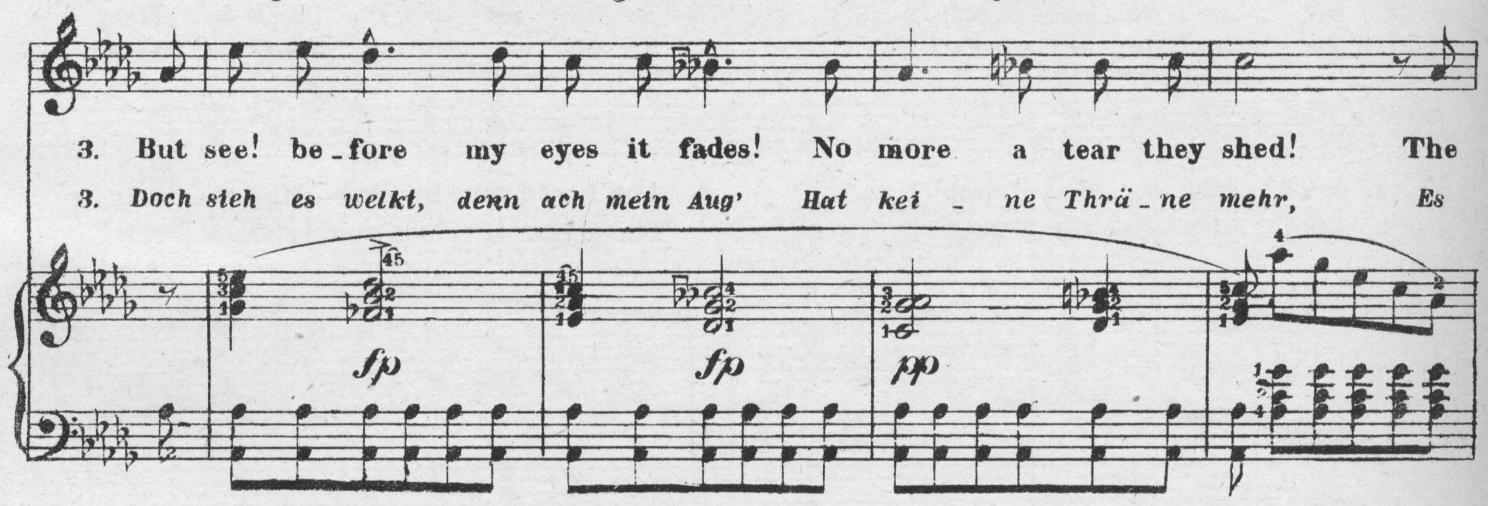
p *p*

Ped. *Ped.* *Ped.* *Ped.*

3. Ahi mè! gia muor, che la_gri_me il ci glio mio non ha, de_

3. But see! be_fore my eyes it fades! No more a tear they shed! The

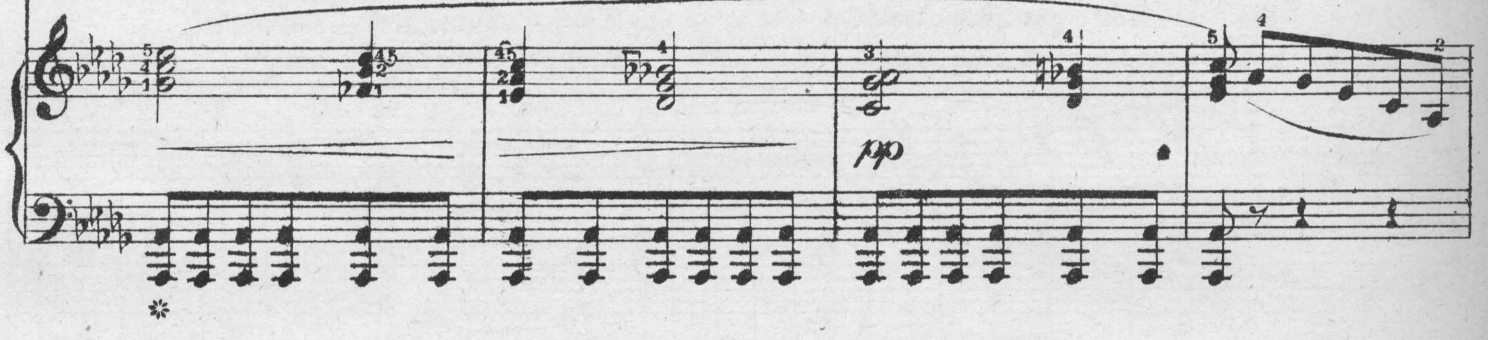
3. *Doch sieh es welkt, denn ach mein Aug' Hat kei_ne Thrä_ne mehr, Es*



3. ser_ ta, mu_ta, squal_li da per me la terra è_già; che

3. des_ert earth now sor_row shades, And ev_'ry hope is dead! Ah!

3. *ist die schö_ne wei_te Welt Mir öd' und freu_den_leer: Was*

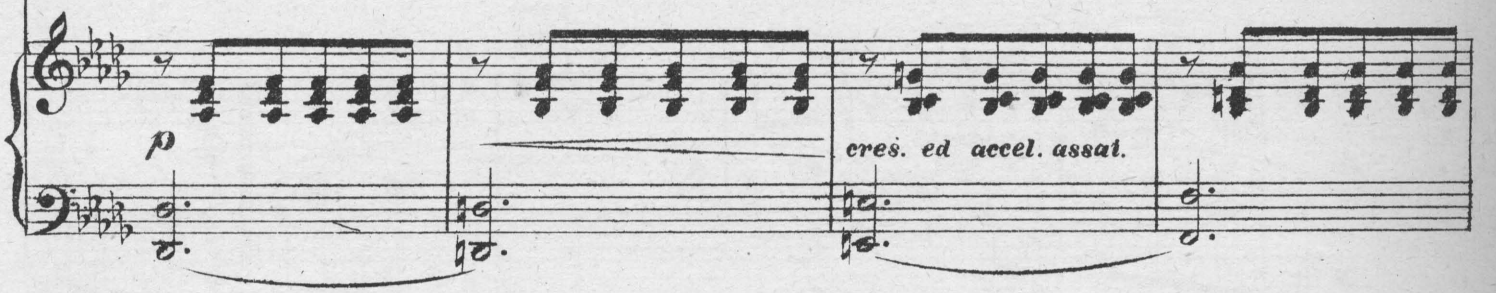


3. fes_ti il sai! è ce_ne_re il fuo_co di tua fè, è ce_ne_re, è

cres. ed accel. assai.

3. ne'er you knew what there you gave, Ere hapless grew my lot! You knew it not, you

3. *Du ge_than, als Du mir gabst Die Blu_me weisst Du nicht, Du weisst es nich, Du*



ce - ne, re no no quel fior più non mi mor-mo-ra, non ti scordar di

knew it not! No! No! Lovesflow'r is dead with-in your heart, Dead this for-get-me

weisst es nicht, Nein, nein, Dein Herz hat kei - ne Lieb' für mich, Und kein Ver-giss-mein-

ff *pesante.* *ff* *pp*

ff *pesante.* *ff* *pp*

Ped. Ped. Ped.

or thus.

me, non ti scor-dar di me! Più no'l-sen-to

pesante. *p*

not! Dead this for - get - me-not! You have now no

nicht, Und kein Ver - giss - mein-nicht, Kei - ne Lie - be

f *sf* *p*

Ped. Ped.

mor-mo-raf, non ti scor-dar di me!

rall. un poco

love for me! And no for-get-me-not!

hat Dein Herz Und kein Ver-giss-mein-nicht!

p

Ped.

BARCAROLLE.

Chauncey E. Tennant.

Allegretto. ♩.=76

p

mf

cres.

Ped.

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p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

f

✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped.

f *mf*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

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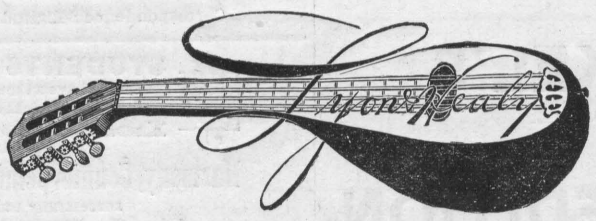

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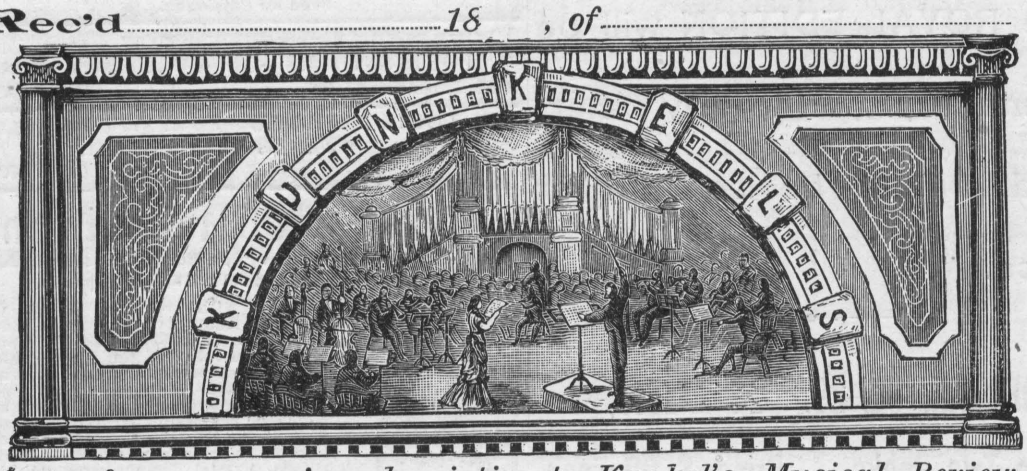

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